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The Music Festival: A Case Study on the Establishment, Development, and Long-Term Success of an Instrumental Music Education Event From a Logistical Perspective

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THE MUSIC FESTIVAL: A CASE STUDY ON THE ESTABLISHMENT,
DEVELOPMENT, AND LONG-TERM SUCCESS OF AN INSTRUMENTAL MUSIC
EDUCATION EVENT FROM A LOGISTICAL PERSPECTIVE

by

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DEDICATION

This paper is dedicated to my parents, Mark and Pamela Corbliss, and my siblings, Logan, Hunter, Quinn, Noah, and Savannah, who have always supported me in my personal and professional endeavors, no matter how outlandish or unreasonable they may have been. I am the person I am today because of your support.

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- Monica Ellis – Co-artistic Director, Imani Winds Chamber Music Festival
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- Dr. Peyden Shelton – Assistant Professor of Trumpet, University of Utah
- Dr. Ronald Davis – Professor of Tuba/Euphonium, University of South Carolina
- Samuel Ambrose – Director of Program Development, Brass Institutes of Virginia
- Dr. Scott Weiss – Director of Orchestras, University of South Carolina
- Dr. Tyler Austin – Assistant Director of Bands, Oklahoma State University
- Dr. Travis J. Cross – Chair of Music, Director of Bands, UCLA
- Dr. Tonya Mitchell-Spradlin – Director of Wind Band Studies, Pennsylvania State University
- Toyin Spellman-Diaz – Co-artistic Director, Imani Winds Chamber Music Festival
- Z. Cougar Conley – Fredericksburg Brass Institute Participant, 2014-2015, 2017-2019

ABSTRACT

In this paper, I will combine insight collected from interviews of people involved with events related to the arts, particularly in the field of the music. These discussions include a variety of perspectives including executive directors, logistics personnel, operations managers, faculty, guest artists, as well as festival participants. Through a multi-layered and thoroughly filtered lens, I aim to establish an outline for a guide that will allow individuals in the field of music set their extracurricular educational program up for success.

There are many factors that need to be considered when establishing a music festival, but this paper will mainly focus on the logistical aspects. While it can be hard to plan an event without an eye towards finances, this guide will mainly focus on the operational side of a music festival. Questions that a potential operations manager should be asking themselves before, during, and after reading this paper might include the following: What is the format? Where is it located? When does it happen? Who is attending?

These kinds of questions will determine the most realistic parameters for any musical event. The guide will take the reader through some of the most important factors to consider, and lay the groundwork for long-term success.

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LIST OF ABBREVIATIONS

AH.....	Alex Hunter
BD.....	Buddy Deshler
BEV.....	Briana Engelbert-Vogt
BIVA.....	Brass Institutes of Virginia
CC.....	Dr. Cormac Cannon
CE.....	Caroline Earnhardt
CEO.....	Chief Executive Officer
COO.....	Chief Operations Officer
DC.....	Dakota Corbliss
DG.....	Dr. Derek Ganong
DH.....	David Hickman
DT.....	Denise Tryon
JL.....	Jean Laurenz
JV.....	Jeffrey Vaughn
KJ.....	Dr. Kenneth Johnson
LA.....	Leif Atchley
ME.....	Monica Ellis
MT.....	Dr. Madeline Tarantelli
PS.....	Dr. Peyden Shelton
SA.....	Samuel Ambrose

SW.....	Dr. Scott Weiss
TA	Dr. Tyler Austin
TJC.....	Dr. Travis J. Cross
TMS	Dr. Tonya Mitchell-Spradlin
TSD.....	Toyin Spellman-Diaz
ZC	Z. Cougar Conley

CHAPTER 1

INTRODUCTION

Most educational programs in the United States, from elementary education all the way through the university level, take place in the same time frame within the calendar year. There are some exceptions – year-round education programs or the quarterly system in higher education – but in America, educational institutions run from fall to spring, leaving the summer as a less congested part of the calendar for academia. Often in the realm of the performing arts, musicians use this time to attend programs that specialize in areas of playing that do not get fulfilled during the academic year, or to further a specific study in which one might take a particular interest. Programs such as Tanglewood Music Festival, Audition Mode, and the Imani Winds Chamber Music Festival are perfect examples of events that focus on aspects of the performance practice that many students might not have access to within their own programs. There are many successful examples of festivals that provide a viable opportunity for musicians to progress regardless of outside challenges.

Chamber, orchestral, and modern music festivals are among the most popular of these programs, as they tend to be in the highest demand. Particularly for high school students, these genres of music tend to be out of reach. A typical high school band or orchestra curriculum often focuses on the collective engagement of all students participating in their music program. Much of the instructional time must be focused on the ensemble's progression, rather than the individual student. In addition, many

principals and administrators use their program's concert assessment or band festival as a tangible measurement of success. Due to the weight of this performance, directors have no choice but to program popular and well-known literature rather than exposing their students to the kind of music that may be offered at these summer festivals. Having the ability to offer exceptional students challenging and rewarding avenues to continue their pursuit of musical study outside of their high school program proves to be beneficial both for the student, as well as the general success of the program to which they are returning.

In the everchanging climate of today's performance spectrum, teachers are realizing the need to educate their students on the art of being flexible. Arguably in the past century, the concept of a specialized performer has dwindled, whereas the cross-genre musician has become more in demand. The requirement for musicians to be flexible has expanded, allowing more opportunities for collaboration across different fields of study while minimizing the need for someone who is classified only as an orchestral performer or a private teacher. Festivals focused on expanding specific areas of performance practice, such as chamber music or audition preparation, have been and are being established across the country to offer students the opportunity to diversify their performance skills.

There are many factors that go into establishing a thriving music festival, and with those responsibilities come potential difficulties. Throughout this paper, I will discuss how to avoid these pitfalls, and grow a music festival that can sustain success. The process of this paper is to study ongoing music festivals and other entrepreneurial events and determine the underlying points of success. To accomplish this, I have collected surveys and knowledge from a variety of perspectives to determine the best plan of action

in establishing a stable summer program for aspiring musicians. Logistics operators, artistic directors, participants, and resident faculty will all be interviewed to provide a wide spectrum of data. Whether these events specialize in solo performance, audition preparation, chamber music, or entrepreneurial studies, these opportunities exist for the next generation of students to expand their artistry. By taking different viewpoints, both in my anecdotal experience, as well as surveying other professionals whose models have proven consistency over time, I will present a comprehensive guidebook to the logistical side of operating a music festival.

CHAPTER 2

THE PERSPECTIVES

In this paper, I will establish a foundational guideline for building a music festival. Crucial to this guide is a variety of perspectives that will help the reader determine which kind of format, schedule, and mission they aim to create. This paper is a composite observation of over twenty different interviews of people who have a variety of responsibilities within their own music festivals. By speaking with executive directors, operations personnel, program development directors, student participants, resident faculty, and guest artists, the groundwork for resolving most, if not all, logistical areas of an event will be presented. Each position offers different perspectives on what constitutes a successful event, and it is up to the reader to determine which of these viewpoints is most important or relevant. In the following sections, each perspective's importance will be discussed, and the reader will gain some insight on how each role can directly influence the festival.

2.1 Executive director/President/CEO

Executive directors, presidents, and CEOs are the overseers of any music festival. Their role involves determining the mission and future of the organization. While they might not always be directly involved in the operational side of the event, they are aware of the logistical requirements that can affect the music festival's vision. Logistical

struggles, such as duration of the festival, facility access, and location of the hosting site can require creative solutions from the CEO to achieve the mission.

The perspective of a CEO is incredibly important when setting up the logistics for an event. They determine the mission and vision of the festival and are most often the “idea” person on the board. These ideas aim to propel the music festival to the forefront of the industry standard, providing new and unique opportunities for the participants. The CEO must have a clear vision for the future to achieve long-term success. To help realize this vision, the executive director must surround themselves with people in the organization who can help support the mission in a wide variety of expertise, such as marketing, finances, operations, and recruitment. These members will have a strong and honest relationship with the CEO, and can provide insight when some expectations might be unreasonable in relation to the growth of the festival.

2.2 Program development directors

Similar to the CEO, program development directors are often more focused on the “big picture.” Questions to ask themselves and others in the planning process could include: how can the festival create a meaningful and memorable experience for both the participants and the community? Is the vision reaching the intended audience? Is the festival taking proactive steps to ensure that the event can be attended by students of all demographics? How does the event create ties within the community? Program development directors are often tasked with examining areas of the festivals that could support growth in new markets and populations. This role is also important in embedding the music festival into the community. Interacting with local music organizations, discussing opportunities for local students in music programs, and partnering with other

businesses are just some examples of how the program development director can help increase the marketability of a music festival. Their role also involves the best way to recruit participants to the festival. Examples could include advertising via social media or the state's educational conference. Creating relationships with band directors while showing them the value the music festival might bring to their students is incredibly important. Offering masterclasses by the faculty is an easy way to strengthen that bond. Program directors work closely with the executive director and operations manager in determining the best way to put the music festival in the public eye both during and outside of the event's duration.

In terms of logistics, ample time must be given to program development directors to instill their visions. They make sure that the event gains positive feedback from participants and the community, and it is paramount that their expertise plays a part in the planning process. For example, if there is a disconnect between the event and the location or community at which it is being held, there might be a need to schedule a performance or outing in the area to strengthen ties. It then lies on the logistics coordinator to make time for that event in the schedule, determine where to hold it, and manage how to get the necessary parties to and from the location.

2.3 Resident faculty/Guest artists

Assembling a group of people that will be charged with realizing the artistic vision of the festival is one of the hardest parts of the job. Even more difficult is making sure that these artists are treated with respect and enjoy their time working for the organization. Resident faculty and guest artists are incredible resources for recruiting talented participants to the music festival. For many events, these artists are in attendance

for a short portion of the festival, so they might not be aware of the entirety of the planning process. The upper-level management of the festival is expected to provide a comfortable and calm working environment for the guest artists during their residency. Clear organization in the planning process makes the artist's job easier, which will equate to positive feedback from guests for years to come. The more the music festival can do to make a guest artist's stay more pleasant, the better, and this is why it is important to closely examine what they expect when being hired.

These responsibilities are the purview of the logistics coordinator. It is important to offer the guest artists a great experience with regards to clear communication, ease of travel, and housing. These steps will ensure that the artists feel comfortable, welcome, and invested in the festival. Often, participants attend music festivals because of the guest artist lineup, and are looking for any opportunity to work with them. If the organization has done a good job in creating a positive teaching or performing environment for the guest, then they are more likely to be flexible with their time. In my experience, and from the interviews I conducted for this paper, the artist is often willing to help if the operations manager has exceeded expectations in the planning.

2.4 Student participants

The participant perspective is of utmost importance in determining the future success of any event. If the participants are presented with a meaningful experience, the likelihood of return attendees increases. In addition, any marketing by testimonials that could come from excited students helps grow the festival in future years. Participants are the most immediate way for organizers to receive feedback. Whether they enjoyed the guest artists, the format, or the location, participants can provide insight for quickly

adjusting the vision of the festival for exponential improvement. The most important value of the festival should always be that the participants have a great experience.

2.5 Operations personnel/Logistics coordinator/COO

This paper will focus primarily on this perspective, often called the “brains” of the event. The operations director, logistics coordinator, or COO is the bridge between the CEO’s vision and the operational challenges that come with that vision. Logistics personnel have unique insight in seeing how minor changes in the upper management structure can cause major adjustments in how the event will operate. Between scheduling, determining travel plans, meals, housing, and staffing, logistics coordinators are responsible for making sure that the festival runs smoothly. As previously mentioned when discussing the CEO’s role, the operations manager plays an important role in tempering expectations that may be harder to achieve. Frequently, these compromises create solutions in other areas of the music festival, where the vision can be grown in alternative ways. Only the operations manager sees how these tasks connect, and can provide unique opportunities for supporting the CEO’s vision in creative and unexpected ways. While all organizational members are involved in the planning of the event, the operation manager’s responsibility is to ensure a smooth operation across all aspects of the music festival.

CHAPTER 3

PREPARATION

Preparation is the key to a smooth operation of a music festival. The timeline of this preparation can vary from event to event, but it is important in minimizing and mitigating potential issues that arise during a festival. It is never too early to start planning. Frequently, the kind of events this paper is focused on are not full-time commitments from those that are organizing them. It is a collateral job that they are willing to devote time towards, but it might not be their main source of income.

Organizers prioritize the festival based on the time they can devote, meaning planning timelines are different from festival to festival. Some wait until a few months before, while others start planning immediately after the previous festival concludes. There can also be some aspects to a music festival that require thinking years in advance, such as booking guest conductors or reserving concert halls. I will focus on three potential approaches to preparation: weekly time commitments, an exponential increase in workflow, and anchor deadlines.

3.1 Weekly time commitments

For many people, having a disciplined approach to planning keeps their team focused on the success of the festival. Dedicating a certain number of hours every week can accomplish small necessary tasks and create a reliable understanding of progress over the long-term. This sort of setup requires a group of people that are extremely detail-

oriented in their approach to their own personal schedules. Early on in this type of planning process, it is important to establish a reasonable expectation for how much time can be allotted to planning for the event. If the CEO can find ten hours per week, but the program development director can only provide five, then that may shift what responsibilities may lie within each role.

There are many benefits to this approach. First, progress towards the product is measurable. There may be pauses that occur due to lack of communication from parties outside of the organization, but that extra time can be used productively in other ways. For example, it might be expected during the upcoming week the operations director books lodging for all of the guest artists, but they might be waiting on price quotes from each hotel to find the more reasonable financial path for the organization. While waiting for responses from potential lodging partners, the operations manager might focus their allotted hours that week towards scheduling staff to go pick up those artists from the hotels. Each hotel might be a different distance from the festival's site, so maybe work hours can be spent on figuring out if it is worth spending more money to have a hotel that is closer. Time is valuable, and the operations director will have the most insight into how the location of the hotel can affect the overall schedule of the festival.

Once the workflow becomes organic, accomplishing tasks that might be less time-intensive in pursuit of the success of the festival becomes simple. Additionally, this kind of detail-oriented approach makes it simple to create checklists of what needs to be accomplished and can serve as a valuable resource when it comes to planning the next iteration of the event. In other planning methods, figuring out workflow in the “off”-

months is more trial-and-error and can take multiple iterations of the festival before a stable planning procedure is developed.

There can be negative consequences to this sort of approach, including “burnout.” Demanding several hours each week from members that are not working on the festival as their primary income is a hard thing to ask, but investment in the festival from all members is easy if the vision remains clear. Organizers that are committed to creating something special for students recognize the value in the participants’ experience, even if it may not be financially fruitful for them in the first few years. Musicians constantly deal with the fact that availability varies from week-to-week, but if the entire management structure is detail-oriented about their schedule, it should be easy for them to set a reasonable expectation about what they can commit. As mentioned before, if there is a dip in productivity after several successful months, it can be hard for a team to reignite the workflow they once had. The easiest way for to start progress again is to minimize time required to complete a task. This can be done by dividing larger projects into smaller, more detailed tasks. Realizing tangible progress is crucial for avoiding “burnout,” so finding ways to make more tasks more manageable after there has been a slowdown in progress is important.

When it comes to logistics, much of the work involves communication with outside parties. The operations manager must determine travel for guests, build the festival schedule, reserve space for rehearsals and other sessions, block off hotel rooms, etc. If an outside party is difficult to contact, it makes the logistics coordinator’s job more challenging. As a result, that item on the checklist might get pushed back and can make it seem like progress has not been accomplished in this area of the festival’s planning

process. To combat this, it is important for the logistics coordinator to be flexible in shifting between different tasks. The operations manager oversees the success of many aspects of the event, so pivoting between multiple areas within a week is a simple way to maintain overall progress, even when outside factors might be hindering the accomplishment of specific tasks.

3.2 Exponential increase in workflow

Some music festivals tend to require a significant portion of their planning to occur closer to the start of the event. In many circumstances, event staff may be arts administrators, orchestral musicians, or college professors, so the end of the academic year or season can provide more opportunity to prepare. In this scenario, waiting until the festival is closer to plan makes more sense.

As mentioned previously in this chapter, many organizers of the event have other jobs, and the festival can arrive faster than expected. There are always waves of stress that occur throughout the process, but trying to limit their intensity is the responsibility of the operations managers. They must take care of the essential tasks early in the process, so time can be reserved for accomplishing other challenges as the festival gets closer. Scheduling dates of the festival, planning guest artist residencies, and opening registration are tasks that can be done early, while repertoire decisions and scheduling rehearsals are jobs that can be accomplished when members of the organization have more time to devote directly to the festival. While there may be unfinished tasks out of their control, being able to show other members of the staff that the event itself is going to run smoothly is always reassuring.

With an exponential increase planning method, the logistics coordinators will find themselves working in short, concentrated bursts. Even more than the weekly commitment method, exponentially increasing workflow toward the event means logistics are incredibly reliant on other parties being responsive. The benefit to this is that the event can be more specifically tailored to the participant population attending this iteration of the event. For a chamber music festival, many of the decisions requiring scheduling rehearsal spaces and repertoire cannot be made until there is established number of attending participants. Once the participant population is determined, organizers can match different students to repertoire and chamber ensembles, aiming to create a more personalized experience for each individual participant.

There are two possible negatives to this planning method. One is that the smaller tasks, such as emailing local band directors, contacting music shops, and creating partnerships within the community can sometimes go unfinished. These may not determine whether the festival is successful, but sometimes those small details can excite the participants and encourage them to attend the next year. The other downside is the wellbeing of the staff. If the final two weeks before the event are spent overworking the organizers, it can be challenging for the event staff to have the necessary rest – and consequent energy – for the festival. Perception is incredibly important to the participants, and the organization should ensure that the staff is just as invigorated as the attendees to see the festival succeed. By completing as many tasks as possible in the months prior to the festival, the workflow increase that occurs closer to the event can be approached with less trepidation by all members of the organization.

3.3 Anchor deadlines

Anchor deadlines are large benchmarks on the calendar where an organization can check in to see how much progress has been made over a certain amount of time. In a strictly logical sense, this hybrid of the two previous methods serves as the most successful way to evenly spread responsibilities across the organization while also making sure they are completed in a timely manner. Anchor deadlines help determine what dates certain tasks absolutely must be accomplished. By establishing a rigid timeline, the person responsible for those tasks can focus their work towards making sure that deadlines are reached and to determining how best to allot their time. Having the website updated nine months in advance, guest artists announced eight months in advance, and hotel arrangements solidified three months in advance are just some examples of achieving major planning deadlines that can make sure the operation runs smoothly. Of course, these deadlines vary based on how often the festival happens, but making sure that necessary operations are completed beforehand allows the logistics person to focus more on the day-to-day details when the festival starts, rather than taking care of things that should have been planned months in advance.

This kind of approach allows the operations personnel to plan out how much work they need to devote to a certain task and establishes a flowchart for future success, even if there is turnover in the staff. After several seasons of the festival, it will become clear when tasks can be spread more evenly across the calendar, allowing for the vision to expand or adjust appropriately. This will allow the weeks preceding the festival to be focused on how to create the best experience for each individual participant, leaving them with a lasting impression of the time they spent there.

CHAPTER 4

FORMAT

4.1 What is the purpose of the event?

This is the most important question for any music festival. Why does this event need to exist? There are hundreds of extracurricular music events that happen at various times in the year, but what makes this festival unique? Is it because a certain area or demographic needs musical enrichment? Is it as specific as giving high school musicians preparation for college auditions? Is there a need for another chamber music festival? Is there a demand for another orchestral preparation program?

From a logistical standpoint, the mission of the event is paramount to the success of its operation. Establishing a clear vision of the music festival's purpose is the easiest way to determine the format. If the vision of the organization is to expose musicians to chamber music, then it becomes apparent that each participant should get the opportunity to perform in at one or more chamber ensembles. The event should not only be able to offer a unique opportunity, but should also have confidence in its ability to recruit from its target population. Once that is established, the logistics operator can determine other parameters.

4.2 How large is the event?

The type of music festival will determine its size. Orchestral summer programs will include hundreds of participants, whereas audition preparatory seminars or conducting symposiums might have only a dozen participants. The size of the event can

offer different possibilities when it comes to determining a hosting site. A music festival that only has twenty participants might allow for a more intimate setting, such as a church or small concert hall, whereas a large orchestral institute could create an incredible experience in an outdoor amphitheater that is tucked away in the mountains. Hosting the festival at a university might create the opportunity for the festival to be longer or house more participants, whereas hosting it at a high school could create an easy opportunity to recruit from the host school. Conducting symposiums and audition seminars can function in one large room, but for something like a chamber music festival, access to several spaces is necessary for its success.

For the logistics operator who will need to coordinate the travel of every guest artist, faculty, or staff member that is coming to the festival, determining the size of the event is especially important. A large event would require much more organization in the early portions of the planning from the logistics coordinator, while a smaller event might be more capable of accommodating each guest's individual needs, thus creating a more personalized experience. There are positives to both approaches, but ultimately it comes down to the vision of what the festival hopes to accomplish.

4.3 How long will it be?

Finding the right length of an event is difficult and can sometimes only be determined through trial, error, and feedback. The best way to estimate what might be a good duration is to have members of the organization envision it as if they were participants. Would a week-long audition seminar with a hundred people allow each participant to get enough feedback or critique if there are only three faculty? Would that same seminar need to be that long if there were only two participants? The first iteration

should largely be determined by the resources available to the organizational staff. If that means that the festival can only hire three faculty, then the duration might need to be shortened so everyone teaching can maintain a high level of energy for the entirety of the program and each participant feels like their time is valued.

Sometimes the space can restrict the length of a festival. For example, the university the organization has partnered with may only have four days they can offer for free before they need to start charging for space. In this scenario, limited to only four days, the organization might need to brainstorm ways to increase the experience of the participant in a shortened festival duration. Can each day go longer? Are there ways for more interaction between artists and participants by lowering the number of participants that get accepted? The festival might be shorter than what the original vision may have been, but the experience can always be rewarding. Generally, it is always a good sign when participants are requesting the event be longer. This feedback shows that they enjoyed their time and are looking forward to returning in the future. Rarely, the organization may receive comments from participants that felt like they did not get the experience they expected because the festival was too short. As discussed before, operations managers should value this feedback and determine a longer duration of the festival is needed to make sure that each participant gets the experience that they deserve.

4.4 What kind of sessions take place during the day?

Is this purely a performance seminar? Are masterclasses part of the schedule? Is there an opportunity for students to interact with the faculty? Do the faculty offer sessions that are not pedagogical or performance-based, such as music technology, entrepreneurship, or arranging? Having multiple options ensures that every day is a fresh

approach for the participants, even if it requires more planning for the operations manager. One should make sure that there is a healthy balance between routine and creative additions to the schedule, so that the staff is confident in their ability to discuss the schedule with participants when questions arise.

4.5 How much of the day is instruction vs. recreation?

For most first-year festivals, planning recreational activities is difficult. The organization wants to create the most meaningful educational or performing experience for their students but sometimes the best way to do this is for the participants to see their heroes in a more friendly, rather than professional, setting. There is only so much time in a day and making sure that the participants create meaningful relationships with the artists and amongst themselves is pivotal. Participants attend the festival because they believe in the vision and the expertise provided but unique memories can be created for this experience to last forever. What if there was an opportunity to play cards with their musical hero, or to sit down at the same lunch table as the violin professor at the school they want to attend? Planning outside activities that give the participants opportunities to interact with the guest artists – in a setting that is not musically intimidating – can create a longer lasting impression than even a one-on-one masterclass. Operations directors focus more on the framework of the event by making sure that the participant can find value in the festival. However, it is imperative that they insert enough time for attendees to relax and create relationships, both personal and professional.

4.6 The logistics of scheduling

Now that the format of the event is established, the operations manager can begin the process of designing the schedule. The first question that must be answered is when

the day will start and end. Generally, the evenings can be a great opportunity for relaxing or memorable outside activities where participants get a chance to interact with each other. The university or school staff needing to lock up the building might dictate when the day-to-day hours are set. Additionally, the distance between the site location and housing could play a factor in this decision.

It is very important to make sure that participants know when they can access each building. If the event is performance-related, make sure to provide time for the participants to warm up and feel prepared for the day. If the event has high school participants, a staff member must always be on site. Set clear guidelines how long participants can practice or be in certain buildings and when they are required to be in their residence. This creates a uniform expectation amongst all people involved in the festival.

The second question the schedule must consider is travel. This includes travel between the residencies and the festival site, as well as travel time required between sessions. If the entire festival is in one room, this part of the schedule is incredibly simple. However, if the operations manager is planning chamber music rehearsals, they must allow ample time for musicians to travel from one session to the next. This gives the participants plenty of time to walk comfortably and warm-up before their rehearsals. A good rule to follow is that the schedule should always add five more minutes than what might seem necessary. Between faculty running over time when overseeing rehearsals and participants possibly moving more slowly than expected, it is much easier to overbudget time. The trick is to account for that extra time without having participants, or even guest artists, know that it is already built into the schedule. For example, if the guest

conductor of the festival orchestra says they need two hours of rehearsal time on Tuesday, then the operations manager might schedule a rehearsal from 10:00am-12:30pm. If there is extra time at the end of the rehearsal, then the conductor can make the decision to end that rehearsal early, rather than feeling like they did not get enough time to adequately prepare the group.

In addition to travel, the schedule must incorporate how the guest artists are arriving. For example, the festival might be an hour or two away from the nearest airport. If picking up the artist from the airport is the responsibility of the organization, the schedule must account for that time. As discussed later, this time will add up and may have an impact on the staffing requirements, so that must always be kept in mind.

Additionally, the physical demands of the festival can have an impact on the schedule. A brass chamber music camp can be an incredible experience for the progression of a young musician but if participants are playing for seven or eight hours a day, their ability to perform will be severely impacted by the third or fourth day. Scheduling alternate educational activities when they are not playing their instruments, either in the form of recreation or educational sessions, is a productive way to enrich their experience while allowing for rest. This is not only applicable to brass camps, as all sorts of musicians and festivals deal with different types of physical demands.

Finally, it is vital to schedule time to rest and relax. Make sure the participants are actively aware of the opportunities the festival has set up for them to enjoy their time away from the musical side of the experience. However, it is important to note that even festivals that have successfully created these extracurricular events have participants that would rather practice. There is absolutely nothing wrong with this. Musicians who are

dedicated to their craft are aware of their limitations and the festival should support all participants in their endeavor to garner as much experience from the event as possible. These activities are for participants to get time away from the festival in whichever way they deem fit but having outside opportunities available for them is important. This should be an important part of the logistical schedule, even though it might have very little to do with the mission of the event.

CHAPTER 5

STAFFING

Staffing for an event can be challenging but using other parameters mentioned throughout this paper can simplify this task greatly. By asking the following the questions, the music festival can reasonably estimate how many staff members will be required for success.

5.1 What is the population of the participant pool?

The age range of the participants attending is an important factor when it comes to staffing the music festival. If the students are underage, this can change the planning process, as well as who the festivals hire to staff the event. The organization needs to make sure that their hiring process is thorough and requires a background check, particularly when the responsibility of the staff member might include chaperoning younger participants. It would be prudent for the festival to require liability and emergency contact forms be filled out by the parents of underage students. This may not be required by the hosting site but for general safety concerns and protection of the festival, it is highly recommended. In addition, the festival should ensure constant communication between the organization and the parents of the students, particularly regarding any medical concerns. The music festival should be a safe place for parents to send their children, so it might be a good idea to have a specific staff member whose only responsibility is that line of communication with the parents or guardians. If the participants are all eighteen or older, the determination of how many staff are required

can be established by the number of attendees at the festival. The larger the festival, the more staff required for a positive experience.

5.2 If there is lodging, where is it?

If the lodging is not on site or within walking distance, the organization needs to decide if it will provide transportation to and from the housing site. Sometimes this is covered, but in many cases the participants are expected to manage that themselves; however, the event should always provide transportation for any guest artists or faculty.

Since providing daily transportation for participants would be a rare accommodation, this could present a unique opportunity for a festival to enhance the experience for its attendees. It might be forward-thinking to hire one or two staff that can make themselves available to transport participants, especially if the festival has a smaller number of attendees. The festivals need to determine beforehand that this will be an expectation of the staff, which can change the hiring process. If so, it would be important to have participants fill out a liability form to protect the staff and the festival if there was an accident. Outsourcing this is always a safe path for the organization to take, allowing a transportation service to oversee travel for the participants to and from their residency. Delegating this task elsewhere allows more time for operations managers to improve other aspects of the music festival.

5.3 If participants are flying in to attend, where is the nearest airport?

For some events, this may be a pivotal question when determining how many staff are required. If many of the participants are flying in, then the event must either provide transportation, or clearly state affordable options for the participants to get from the airport to the site. The operations manager should research all potential ways for the

festival to either provide transportation or give their participants multiple options in traveling to the festival. For example, if the festival cannot provide transportation for participants, ridesharing might be a more cost-effective option. Participants could also be put in contact with each other to lower this expense. In this way, the festival has not only taken care of coordinating travel for its participants, but those participants are now creating meaningful connections with each other before they even arrive. It is common for festivals to rely on participants to figure out their own travel but it is up to the operations manager to determine how many staff are needed to pick up guest artists and faculty from the airport.

5.4 What is expected of resident faculty?

Resident faculty can be a very broad term and depending on how the event hires artists, this can be a benefit. At certain events, resident faculty are expected to be part of the process to ensuring the festival runs smoothly. If the resident faculty are involved and invested in the organizational structure, the festival can often ask more of these musicians without it being an unreasonable demand. It is helpful to have people that are committed to the success of the event assist in operations as well. If the festival decides to take this route, these additional expectations should be clearly stated in their contract. An important note to consider is that while having resident faculty that are invested is helpful for rehearsal preparations and transition between rooms, the organization should never expect or request that the faculty are chaperones for underage students. The operations manager should designate those responsibilities with separate staff that have specialized training so the resident faculty can be well-prepared to teach and perform each day.

Sometimes, resident faculty are hired only to be artists for the event. Their job is to teach and/or perform, and there is no additional expectation for them to help with stage managing recitals, passing out music, or scheduling lessons. This is common and means that there is a logistical need to make sure there is enough staff to help with the operational side of the event. Setting clear expectations for what the organization expects from their resident faculty will clarify where staffing may be needed in other parts of the schedule.

5.5 Are internships possible?

The first question is whether the music festival can afford an internship where students work as operational staff. Many events offer these opportunities, but there should always be an incentive either in payment or a tuition waiver. Frequently, interns can work off their tuition by being operational staff for the festival. This is a great way to surround the organization with familiar faces, whilst providing an opportunity for students who may not have otherwise been able to attend. These participants will not only gain musical enrichment, but will also become invested in the present and future success of the festival.

This is a discussion that must occur with whoever oversees the budget. If there is a tuition waiver, this provides a great incentive for an ideal participant to attend the festival, but the organization must also be aware that there is no income. If possible, interns should be treated equally as staff. They might not be as crucial as hired operational staff but having interns that are invested in the product can raise the experience for paying participants. Interns might not be a feasible option for the festival, particularly in the early years of the establishment when funding must be allocated

elsewhere. This might change the expectations of resident faculty responsibilities or might necessitate a need for more operational staff.

5.6 The logistics of staffing

These questions should give the festival a good idea of where the operations director needs to start when it comes to staffing. The size of the event is the obvious factor. If it is a large event, staffing should be towards the front of the planning process. Oftentimes, staffing larger events is easier, as any unexpected work that becomes apparent closer to the festival can be spread more evenly across the staff. These events, like month-long summer festivals, usually have work study opportunities available, so the operations manager should have a good idea of the staff available to them far in advance. That foresight allows the logistics operator to hire one or two more staff closer to the event, if necessary.

In most cases, the smaller the event, the trickier it can be to determine how many operational staff are required during the festival. My interviews ranged from conducting symposiums to honor bands, and it was estimated that about one staff member to five participants led to consistent success. Whether it be setting up rehearsal spaces, chaperoning the participants, providing travel, printing music, etc., the responsibilities for each staff member might vary. This estimated ratio allows for rotation between directors, faculty, interns, and staff, allowing members of the organization to remain energized for the festival. The requirements for the first iteration of the festival are difficult to determine, but each year the vision becomes clearer and staffing the event becomes much easier for the operations director.

CHAPTER 6

LOCATION

The location of a festival will say a lot about what it plans to offer the students, particularly in the parts of the schedule where participants can enjoy their surroundings. It is important for the festival to focus on the unique advantages that each hosting site can offer to its participants, rather than looking at minor deficiencies. In some cases, the rehearsal space might be a middle school band room, but the beach is only a five-minute drive away. In other cases, one might find excellent facilities, which can draw more advanced musicians. Answering a series of leading questions can help determine what the best setting for the music festival might be.

6.1 Is this a festival with scenic views or one embedded in the city?

There are ways to establish successful events no matter where they are located. My interviews were with directors of music festivals held in New York City, Denver, Utah, Virginia Beach, Cincinnati, Los Angeles, etc. Hosting a festival in a location like New York or Los Angeles will create an unforgettable experience. Rather than coming up with creative events for the participants, the festival will only need to block out time for participants to go out and experience the wonders of the city. People traveling to these metropolitan areas will rarely run into the issue of being bored while at the festival. If anything, they will need to come back in future years to visit places they missed.

Things to consider when hosting the festival in a city include cost and potential safety issues for underage participants. The operations manager can offset this with

adequate staffing to make sure that parents feel comfortable with their children coming to the event. Avoiding potential dangers such as crossing busy streets, having participants stay out late at night while walking back to the lodging site, and providing safe storage for instruments are other ways to successfully navigate these challenges.

While establishing a music festival in a big city does have its advantages, holding it in the mountains or somewhere near the beach might present beautiful scenery and the perfect setting for a relaxing environment for participants while pursuing their dream. A beautiful backdrop of the mountain range or a sunset over the horizon of the ocean can make a significant impact on a participant's experience. The festival may not have the convenience of nearby restaurants, but the location might have a dining hall, so that challenge can be managed in another way.

6.2 Can a participant travel to the event by air, or is it located far from a travel hub?

The ease of travel to the event will alter recruiting strategies. With an airport hub of reasonable size, the festival can assume that participants and guest artists can arrive from anywhere in the world. The festival should aim to provide an easy travel schedule for the guest artists, so they can stay energized for their responsibilities during their residency. Improve the beginning of their experience by booking non-stop flights, scheduling rest time when they arrive, and offering to take them to a nice meal before their work even begins. Simplifying travel to the festival and taking care of the guest artists is the best way to get them excited about their involvement.

If the location does not have an airport close by, that does not mean the event is not worthwhile – it just might change the target student demographic. If the mission is

bringing art to a community that is musically underserved, then having an airport nearby may not be crucial. The realization of this vision might be possible by hiring guest artists that are more local to the festival, rather than the best trumpet player in the world. The participant base will likely be local students, which creates advantages such as easier coordination of lodging and lowering the overall cost.

6.3 Can the event be held at a university?

Hosting an event at a university can make the logistics of a music festival much more manageable. Universities come with built-in infrastructure for lodging, meals, and rehearsal space. While there is more communication needed between the operations manager and the university to determine how participants can purchase these accommodations from the school, these will become tasks that no longer need attention. This allows for the operations director to focus on other aspects of the event.

In this scenario, everything the participant needs is on campus. Dining halls and dormitories provide meal and housing options for participants that are all handled by the university. These options may not be what all participants choose, but it shows that the event is well-organized in making that option available to them. Regarding rehearsal space, university music departments are the ideal location for hosting any sort of music festival. They were designed to have multiple rehearsals at a time, and large rehearsal spaces and concert halls already exist on campus.

CHAPTER 7

TRAVEL

Whether the event is held in a city that is a major travel hub or in a remote location, planning travel is an important responsibility that falls to the logistics coordinator. In general, participants are expected to plan their own travel to the event, or at least to the nearest airport. Most events will provide information on how to get from the airport to the festival site either through information packets sent to registered participants or on their website. Logistical planning for travel is mostly focused on the faculty and guest artists. In a compensation package for guest artists, travel is expected to be covered. Some of the guests might be able to drive to the event, which means the operations manager does not need to worry about the staffing or scheduling impact of picking up an artist from the airport. When artists are traveling by air, that is where operational expertise is required.

Air travel can be an incredibly convenient way to bring in some of the world's best musicians. If the hosting site is near a major travel hub, airfare should be fairly reasonable. While operations personnel are usually aware of potential budgetary restrictions, their primary concern is making sure that the guest artist's schedule will create a positive working environment. It is also the logistics director's responsibility to coordinate the booking of the flight. Some artists prefer to let the event handle everything, whereas others take advantage of the opportunity to earn rewards point through their preferred airline. Sometimes cheaper flights are available, but the artist

would rather book on their airline. It is important to remember the artist is a recognizable aspect of the festival and the operations manager needs to make sure that they enjoy their residency and experience with the organization. To find middle ground on a price discrepancy, it is possible to suggest several options. The easiest way is to offer a travel allowance. This creates an advantage of always knowing what that will reflect in the budget and sometimes this incentivizes an artist to find a cheaper flight so they can make more money from the remainder of the travel allowance. For artists based closer to the festival, this is an attractive proposition. If the artist is located further away, this might not be the best way to handle their travel. If the artist wants to book it through their preferred airline, sometimes they are willing to compromise on paying the difference between a flight the operations manager finds and the flight that they would have preferred to take. The other part of booking flights that needs to be considered are layovers. Artists may request that they are booked on nonstop flights, while some might be willing to do overnight travel. If they do make a concession to travel overnight to help the festival financially, make sure that there is extra rest time built into the schedule to keep the artist energized and happy.

Paying for travel is also largely dictated by the artist. Finding and suggesting the flights will be managed by the operations manager, but determining how it will be paid for is another question. Artists that are looking to earn rewards points may request to pay for the flight out of their own pocket and then be reimbursed. That can be an extra task on the operations side of the event but is an easy concession to make to improve their relationship with the festival. Other artists are completely willing to let operations handle all aspects of planning their flight, from booking all the way to payment. The event can

send them their boarding pass and they will arrive at baggage check on the first day of their residency. Regardless of who is paying, it is important to have all information about flights available to staff that are required to be aware of the schedule. Picking up and dropping artists at the airport must be incorporated into the scheduling and staffing preparations.

The other logistical concern with travel is transportation between sites. Larger events can have multiple site locations. This might only be travel between the hotel to the event site, but sometimes it can be from rehearsal space to concert hall as well. Hosting the event on a university campus can often mitigate these scheduling necessities. If travel is required between multiple points for the event to be successful, the organization needs to decide if they are going to supply those accommodations for the participants. This could be as simple as renting a small bus to transports participants. This will require the festival to hire a driver or make sure there is a staff member that is qualified to drive the vehicle. The other option is to allow the participants to manage their own travel, which can sometimes be more attractive. In a city like New York, travel can be part of the experience, where hailing a taxi or taking the subway are popular options. If the program is held in a smaller city, ridesharing options and public transportation information should be made available by the festival.

CHAPTER 8

SPACE

Once the location is determined, possibilities regarding rehearsal and operational space will become apparent. If the event is hosted in a high school, the abundance of classrooms can create a multitude of possibilities, including rehearsals or educational seminars. If the event is hosted in a small church, the space might be excellent for recording the final concert. Effective operations coordinators will find creative solutions to what may seem like limitations.

Sometimes, the space that the festival has can dictate the activities planned throughout the day. For a music festival hosted at a high school, one can assume that the event will have access to the band room and any other rehearsal spaces the school has to offer. Having access to the school gym can create opportunities that hosting at a university might not be able to provide. Is there a possibility that the gym could be used for recreational activity during a break or a meditation session? Universities should have these amenities available on campus, but they might incur an additional cost on either the participants or the organization. Operations managers should be determined to create the most valuable experience out of the space that is available to the music festival.

Once the organization has an idea of the available rooms, the logistics coordinator can incorporate those rooms into the schedule, answering the following questions in an effort to enhance the experience for all participants: Is the event doing seminars or classes? How many seminars are there in a day? Are they offered at the same time? Is it

the same session for all of the rooms, or a variety of topics? Do students get to choose which one they attend? Is the festival recording them so students who would have liked to attend both and can watch the other one later? Is there an agreement with the presenter to archive this session for later viewing?

As was covered in Chapter 4: Format, the organization must determine what the product of a performance festival might be. Most of the time, a music festival focused on performance ends with a culmination concert of all the ensembles involved, such as a chamber music event. Chamber music festivals might be the most challenging format in terms of managing different rehearsals space as well as the coordination of a final concert, so for this next example, I will focus on that medium.

In this scenario, the music festival lasts for one week, and the concert hall is reserved on the last day for an afternoon performance lasting two hours. This length allows the audience to appreciate the hard work of not only their student, but also appreciate the progress of other participants with which they might not share a personal connection. If the festival allots approximately ten minutes for each ensemble for setting up on stage, performing, and leaving, that will allow for twelve ensembles to perform. Moving backwards logistically from this final performance is an efficient way to give the organization an idea of how many participants they can accept.

Now that the festival has determined that there will be twelve ensembles at the event, the operations manager needs to make sure that there is enough staffing to coach these groups. More importantly, the schedule must allow each group to have ample time to rehearse, and the organization must determine how much time might be necessary for the participants to feel confident in their performance. The age and experience of the

participants might affect that number, but allotting eight hours of rehearsal to a group of five students who have never previously played together could be a reasonable estimation.

One issue that might arise is not having enough space or staff for all groups to rehearse at the same time. To manage this, the operations manager can stagger rehearsals across the days. This creates the opportunity for all groups to rehearse and be coached enough times in preparation for the performance, while also allowing for that important extra recreational time. A restriction on the number of rooms might seem like an obstacle but a dynamic operations manager will use that as an advantage to create additional opportunities to enhance the experience of the participants outside of rehearsal.

This is just one example of recognizing how the space can dictate the format of the music festival. If the medium is a conducting symposium, the festival probably only needs one rehearsal space and possibly a few classrooms. If the format is an audition preparation seminar, the concert hall might be the only place required for a successful event, and an orchestral institute may have the same needs as a chamber music festival for rehearsals and masterclasses. It all depends on space that is available to the organization and how the operations manager creatively uses that space to guarantee a rewarding experience for their participants.

CHAPTER 9

LODGING

Lodging is a primary concern for artists, faculty, staff, and participants. In this chapter, I will cover the options available to each of these populations, and some of the advantages to each.

9.1 Artists

The guest artists should always have access to the best lodging the event can offer. If possible, they should not stay in the dormitories if the festival is held on campus. Hotel rooms offer a separation from the workspace and allow the artists to spend their free time however they wish. Most universities have partnerships with local hotels, so this accommodation will be appreciated by guest artists. Planning the travel and lodging for the artists early is always recommended, as it will allow the artist to focus on their responsibilities for the festival. Additionally, the festival's chief financial officer will also be appreciative, as rates tend to be cheaper the further in advance rooms are booked.

If the artists must stay in the dormitory, it is important that they are separate from the participants. Most artists spend their entire residencies making themselves available for the festival attendees, so allowing them the time for some peace and quiet is an important accommodation to ensure that they are energized throughout their residency. If necessary, sharing a floor with the faculty is a possibility, but the operations manager should always communicate with the guest artist to assess what they prefer.

9.2 Faculty

To ensure that the faculty are always functioning at their highest levels, it is important, like the artists, to allow them rest by separating them from participants. Faculty can also stay in hotels but are more likely to be comfortable staying on site. With this model, the schedule does not need to allot extra time to make sure faculty get to their first engagement in the morning. That gives them the opportunity for some extra sleep, as well as the comfort of knowing they are a short walk away from the festival site. Financially, this makes sense for the festival in terms of lodging and meals, particularly if the organization is purchasing meals for the faculty through the dining halls on campus. A logistical benefit to faculty being moved within walking distance is that the operations manager will not need to worry about scheduling travel and transportation for them.

9.3 Staff

Regardless of whether the participant pool is underage or not, it should be made clear that if there is a designated housing site, all staff, interns, or work-study participants are required to lodge in the same space as participants. Guidelines for underage participants should be made clear, such as curfew and required check-ins with staff. Parents trust music festivals to take care of their children and that trust should be cherished. Adult participants do not need a curfew but there should always be a staff member from the organization located at the residencies. If housing is not part of the festival package for participants, then staff should try to be accommodated in the same way as faculty. Sometimes that is not possible but an effort by the organization to offset those costs, either with a stipend or other incentive, should be visible and apparent.

9.4 Participants

Housing for participants can be a part of the festival in the form of a dormitory stay or a hotel package. In some rare cases, the festival might have access to a few homes of community or board members who have offered to open a room for a participant.

Access to dormitories is an incredible advantage to partnering with a university, and the operations manager will coordinate with the university to determine how participants can schedule and pay for housing. In the easiest scenario, the university will send the organization a link where participants can go to schedule and pay for their housing, as well as any other amenities they may need. This link can be added at the end of a registration form and the event does not need to worry about anything logistically except for telling the participants where the dorm is located. The other common solution is for the music festival to handle all scheduling and payment. Once the organization knows how many rooms they will need, the operations manager must send a request to university housing to hold those rooms. Once the reservation is made, an invoice will be sent back to the event and must be paid within a certain amount of time to reserve those rooms. In this case, it is important for operations to set a deadline for when participants can make reservations, as well as when payment must be submitted. For example, if the university says it takes two weeks to process a housing reservation and the event starts on July 1st, it would be in the festival's best interest to have all participants submit housing requests by June 1st. As indicated here, this method will push back the planning process by several weeks. Obviously, it will be easiest for the festival if the university handles this.

If the festival does not have access to university dormitories, securing a hotel package is another option. If booked far enough in advance, hotels and conference centers are willing to block off an expected number of rooms that the event might require, but be careful to make sure there is no cancellation fee if those rooms are not used. Like the university payment process, it is possible that the hotel would send the event an invoice for all of the rooms that are reserved, so securing payment in advance from the participants is a requirement. If the artists are staying at the same hotel, make sure to request that they are on a different floor or wing of the hotel.

9.5 Disabilities

A very important thing to consider when determining housing for anyone involved in the festival are disabilities. There are countless student musicians who face a variety of struggles when trying to pursue their dream and disabilities should not make it impossible for them to attend. Lodging needs might be the most obvious logistical challenge in accommodating physical disabilities, but the festival should be proactive in ensuring a safe, healthy learning environment for all participants, regardless of those needs.

9.6 Other housing options

It is common for events to have participants book their own lodging; however, the organization should do all they can to provide adequate resources to make that process easy for prospective attendees. Airbnb continues to be a viable option for participants searching for affordable housing. The festival may not be able to block off rooms in a hotel, but they can still provide information and recommendations for lodging nearby to make planning easier for the participants.

CHAPTER 10

MEALS

Meals can sometimes be a major factor in determining whether a student chooses to experience a particular music festival. If the festival is held somewhere like New York City, there will be an extraordinary amount of different food options, all within a few blocks. Providing sustenance for faculty, staff, and participants can be determined by answering the following questions.

10.1 For whom is the festival providing meal options?

The music festival should provide meals for the guest artists and the faculty. If the festival can afford to feed the staff and interns, that would be ideal. When the operations manager can keep their staff well-rested and fed, the environment of the festival where the participants are learning and performing is a much more positive one. If the hosting site is on a university campus, most artists and faculty find eating in dining halls acceptable. It is always nice to schedule time for the faculty to take the guest artists out for dinner on the last night of their residency, if possible. This shows an appreciation for both the faculty and the artist's time and work at the program.

It is acceptable for an event to ask participants to plan meals on their own, but this is another opportunity for the festival to provide options for the attendees. Meal plans can be complicated at a university, as during the summer schedule these facilities' operating hours may fluctuate. They often require a commitment from the organization in advance so they can prepare an appropriate amount of food. If this can be worked out in the

planning process, it is a worthwhile gesture towards improving the participant's perception of the festival. As discussed in the chapter focused on lodging, meals can either be handled directly through the university or through the music festival, in which case there needs to be an adequate amount of time set aside for accepting payment.

10.2 Do any of the people involved have allergic or dietary restrictions?

This is often the last thing on an operations director's mind when it comes to planning an event, through no fault of their own. There are many things to take care of over the course of planning a music festival and operations managers are focused on making the entire festival run smoothly. While this may seem like a tiny piece of the puzzle, accommodating dietary restrictions can make all the difference in the world to an artist, faculty member, or participant's experience at the festival. Making each person involved feel like they are afforded the best experience every minute they are at the music festival is the goal, so while this may be a small gesture, the dividends are exponential.

Planning these accommodations is a two-step process. First, operations personnel must be in communication with all persons for whom meal plans are being provided or offered, and see if there are any dietary restrictions. If a meal plan is being offered to participants, the operations manager must relay these restrictions to the dining hall. If the organization is only covering meals for faculty and artists, then this list is usually much smaller, providing more flexibility and opportunity in taking artists to restaurants of their choice. These accommodations should be noted somewhere that can be easily accessed in case there is a medical emergency. Secondly, when scheduling meal reservations or orders for artists and faculty, operations managers should ask several questions regarding

the food preparation: Is the food prepped in a way that could cause an allergic reaction? Are there vegetarian and vegan-friendly options on the menu? Can the dining hall and/or restaurants accommodate any religious considerations? These questions can set the music festival apart in terms of considering the individualized needs of all people involved in the festival.

CHAPTER 11

MOVING AN EVENT ONLINE

At the time that this paper is being written, the world is currently struggling through the COVID-19 pandemic. From the spring of 2020 to current day, most extracurricular music programs were forced either to take a hiatus or present a virtual alternative due to the risk of spreading the virus. Some of these events were incredibly successful and I spoke with several directors on how their preparation and presentation process differed from their normal in-person festivals.

Everyone I spoke to said that their planning process may have looked different in content, but not necessarily in timeline. Those who followed weekly schedules adhered to that methodology but tailored those small tasks to whatever format the festival was going to use that year. Methods that exponentially increased in workflow seemed to be the most successful during the pandemic. As more information about in-person restrictions became available, these organizations could quickly shift how they prepared. As the festival approached the start date, they could alter their approach in tandem with the latest safety guidelines. The anchor deadline models continued with their approach, changing tasks that were assigned to each deadline within the parameters of the festival they were planning to host.

The format of these events was affected the most. At the beginning of the pandemic, video conferencing was still something that most people had not spent too much time doing, so Zoom, Skype, and Google Meet were fairly familiar platforms that

many people could access. Music festivals could do their presentations and seminars via these video conferencing technologies and would often open their sessions to more people than they could normally accommodate at an in-person event.

Even though playing for someone else in-person was restricted, performance festivals could still host masterclasses. The guest artists could listen live but would often listen to previously recorded material that had higher sound quality. These recordings would be broadcast within the webinar and the artist could then give comments to the performer in front of other viewers, like a normal masterclass. The ability to record ensemble pieces remotely had never been more necessary, and those programs that successfully coordinated the recording could release music to the public and provide what the world desperately needed – art. While this was all done through a screen, the festivals that adapted to this change are the ones that I wanted to incorporate into my study for one very specific reason: these festivals were willing to make sure that their participants were getting the best experience regardless of the circumstances.

In a field that is everchanging, music festivals accomplished incredible things when their normal operations were put on hold. There were opportunities created that would otherwise not have been discovered. The ability to reach world-class guest artists to talk about their careers is now accessible to everyone. Many college professors are now recognizing the importance of requiring students to have recording capabilities not only for performance, but for practice. These festivals can now bring in guest artists instantaneously at the click of a button and video conferencing is no longer a large hurdle to overcome.

While the COVID-19 pandemic closed so many musicians off from the outside world, particularly performers, it is important to recognize the advancements and opportunities that are now available. There are no limits to who can be brought to the festival because the advancement of video conferencing has surpassed previous expectations, and all performances and seminars can be recorded and produced at a high level. Accessing the best musicians in the field has never been more possible and making these artists accessible to the participants is vital. It is the responsibility of the organization to make sure that in the future, music festivals must remain adaptable and flexible to change.

CHAPTER 12

CUTTING COSTS

While this paper is mainly focused on logistics, any help that can be offered from a financial standpoint should always be shared with potential organizers of extracurricular music events. Involving outside partners is always possible and usually beneficial to both parties. I will discuss different sponsorships and how they can be manifested within the overall scope of an event.

12.1 University partnership

The benefits of partnering with a university have been listed in many different chapters without discussing the potential challenge of needing to rent the space. In some cases, universities are not willing to allow an outside event to use their space without paying for it. If the event has the finances for it, then this will not be an issue; however, if renting the space is outside of the event's monetary capabilities, there are two options to overcoming this restriction. First, the event may have someone on faculty who is also employed by the partner university and can reserve that space with minimal to no fees. This creates a strong partnership between the university and the event while eliminating any potential financial burden. The other alternative is to allow the university to own the event, which means the faculty and directors are now contracted by the university. The organization may not have the same influence over the direction of the event as they once had but the rental fees might make that discussion worthwhile. Partnering with the infrastructure of a university is highly recommended, if possible.

12.2 Artist sponsorships

Bringing a world-class artist to a festival can increase people's and a communities' perception of the event. However, many of the most sought-after musicians in the world command a high fee. Sometimes, an organization is hesitant to commit so much money to one guest artist, particularly in its first year. To overcome these challenges, the festival should look at the sponsorships many of these musicians already carry. They might have a partnership with the company of the instrument they play on, the mouthpieces or mutes they use, or even their cases. Often, these companies have funds that are specifically designed to help support their musicians for educational outreach which can be requested by simply filling out a form. Additionally, there can be agreements made with these sponsoring companies as to how they can support the festival monetarily in exchange for advertising on festival t-shirts, programs, and any online material. Partnering with these sorts of companies can be valuable for any growing music festival.

12.3 Community support

Reaching out to local businesses to create mutually beneficial relationships is another way to help offset costs for the festival. Surrounding music stores are often willing to provide folders for participants to show support. In return, attendees should be made aware of these stores if they need supplies during their time at the festival. Operations managers should try to think outside of the box in the scheduling process, allowing the participants to showcase skills learned at the festival at local businesses. The more an event can utilize the surrounding area, the more likely it is to receive financial support from community donors. Working with the program director to develop these

relationships is always worthwhile. Making time in the schedule for participants to visit local eateries, finding an alternative performance venue for the students somewhere in the city, or having faculty perform the national anthem at a local sporting event are just some examples of ways to get the word out about the festival. Taking these extra steps to embed the event in the community may create opportunities to gain funding and goodwill for the organization.

CHAPTER 13

CONCLUSION

This paper was written to provide operations managers with a broad approach to making sure a music festival will run smoothly. Some chapters might be more pertinent to certain events, whereas others might be unnecessary altogether; however, this paper provides a foundation for establishing the necessities required in planning a festival for the first time.

Each part of the planning process can directly or indirectly affect another. A music festival is a fluid organism that adapts based on structural adjustments, new opportunities, and sometimes restrictions. If the amount of space changes, then the number of participants the festival should accept also changes. If the event is extended from seven days to ten days, the staffing requirements change. Logistics personnel must be aware of these relationships and how to adapt to adjustments. Operation managers can balance these various and different perspectives to find out how to enhance the festival for all parties involved.

This paper should not serve as the definitive guide for establishing a music festival, but rather an outline of what a successful event might entail. Each music festival will require different elements and the participant population is going to drastically vary for every format. If the organization takes care of the guest artists, appreciates the faculty, values the staff, listens to the participants, and starts planning early, logistical planning becomes symptomatic and organic.

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APPENDIX A

QUESTIONNAIRE FOR DIRECTORS OR OPERATIONS PERSONNEL

The following list of questions was used as an outline for both Email and Zoom interactions. If necessary, interviewees may have been asked to expand or clarify their responses.

1. What is your role/title for the event in question?
2. What is the format of your event in terms of length, purpose, and size?
3. How much time do you allot for planning for the event?
4. What kind of factors determine how many people you need for staffing, how much they will be compensated, etc.?
5. Do you bring in guest artists for your event? Would you discuss what goes into the process of determining who those guests will be, what your budget for them might be, and how you determine if your event manages travel, lodging, and meals?
6. How important is location with regards to your event?
7. How important is establishing partnerships with universities, music stores, and instrument companies to the success of your event?
8. How do you determine how much space you need?
9. What are some areas you observe from your perspective when determining if the event was a success?
10. What are some areas you observe when looking for things to improve?

11. How do long-term visions affect the short-term process? Do you find that this is a difficult thing to manage in terms of not over-extending yourself?

12. Is there anything that you find yourself always wishing you had devoted more time towards?

APPENDIX B

QUESTIONNAIRE FOR FACULTY OR ARTISTS

The following list of questions was used as an outline for both Email and Zoom interactions. If necessary, interviewees may have been asked to expand or clarify their responses.

1. How do you preferred to be contacted when your services are being requested for an event?
2. How do you determine if accepting the invitation is the right choice for you?
Compensation, relevance, outside recommendations, etc.
3. Are there any red flags you look out for when determining whether to be a part of an event?
4. What are the things that you value the most in terms of your overall happiness during your residency?
5. In general, what things do you expect to be included for your residency (meals, travel, lodging, etc.)? Has that always been the case?
6. What are some things that you would expect to be asked to do as a guest artist/faculty, but rarely ever get the request or chance?
7. In your experience, what is something that most, if not all, events can be better about with regards to their relationship with their guest artists/faculty?

APPENDIX C

QUESTIONNAIRE FOR PARTICIPANTS

The following list of questions was used as an outline for both Email and Zoom interactions. If necessary, interviewees may have been asked to expand or clarify their responses.

1. When determining which event is the best fit for you, what are some of the things you look for?
2. Does cost heavily influence whether or not you attend a festival?
3. How do you determine if your time at the event was successful/worthwhile?
4. What are some things about events that you attended that have left you not wanting to return/regretting attending?
5. What are some things that have made you excited for the next installment?
6. In general, what is something that most, if not all, events can be better about with regards to their relationship with participants?

APPENDIX D

TRANSCRIBED INTERVIEWS WITH DIRECTORS OR OPERATIONS
PERSONNEL

D.1 (via Zoom) – Denise Tryon, President/Treasurer – Audition Mode

Dakota Corbliss (DC): What is your role or title for audition mode?

Denise Tryon (DT): Oh, well, you started with kind of a hard question. We are a 501c3 non-profit, which does mean that we do have titles. I'm President and Treasurer, but, honestly, I feel like my title should be catch-all. I kind of just do everything. There are two of us, plus Maddy Tarantelli. She is our assistant and has helped us with a lot of the stuff that I didn't need to be doing.

DC: Can you talk about the format of audition mode? I know everybody's format last year was a little weird [due to the coronavirus pandemic]. This upcoming summer will also most likely be a little different, but could you talk about how it is normally formatted?

DT: We have really tweaked it throughout the years. I think we're now in year twelve, and we've really tweaked it to be the best length we think works, at least from the feedback that we're getting from students. It's six to seven days long, depending on if we do a recital or not at the beginning. During that time, it's roughly about thirty-five hours of masterclasses.

We have a high horn list and a low horn list, and everybody has to prepare both lists. We didn't want people coming in and sort of picking one or the other, because then it could be pretty awkward if everybody chooses high horn, which would probably be the case, right? Then I'm just sitting there twiddling my thumbs. The two lists are made up of relatively standard excerpts. Once in a while we throw in something a little bit more unique just to keep people on their toes. In those hours of master classes, we can get to everything once. A normal schedule would have a low horn master class and a high horn master class. There might be a Concerto masterclass. There might be a section master class.

The first thing we start off with, which is something we added in the past couple of years, is this very short mock audition. We usually try to cap around fifteen, because otherwise, people don't get enough one-on-one time with us. So, if we were to do a full mock audition with fifteen people at the beginning, that's insane. We start with maybe three excerpts and everybody just has to get up, play, and get something under their belt, followed by a discussion. Then our opening talk, which is about preparation and resumes. We'll have people turn in resumes and we'll talk about some of them. We'll share some of our older ones as an example, as well. Almost always, there are some insane stories that come out from our particular auditions [laughs]. We like to put section playing in a few times throughout the week because that's where people have like the most fun. Often in a final round, there's some section playing.

Early on in the week, we like to have some sort of get together that is totally outside the horn. We've gone bowling or to baseball games. Depending on what is happening or not happening in the city at that time, I will often just have a party at my

house. The event always happens wherever I am since I'm the person who does pretty much everything. We've also added warmup times because that was something that we heard from people. At the end of the last day, we ask people to anonymously fill out questionnaires, and to have a conversation with us about it. "We've raked you across the coals for a week, so be honest with us. What did you like, what did you not like?" Every year, everybody says we wanted more time with myself and Karl. We also know that at a certain point, people get completely overwhelmed.

Our first year we did three lists: high, low, and a utility list. We went from like 9:00 AM to maybe 9:00. It was awful. Anyways, we do these mini-mocks, besides the original and the final mock audition, where several people, maybe everybody, maybe not, has to get up and do, again, three or so excerpts. That way they get four times to get up there and get kind of nervous before they do the full mock audition. We go over those with our comments and we make everybody sit there for the comments because it's a way to learn.

We've tried tweaking everything, including the schedule, cost, and length. About four or five years ago. We finally hit the magic sort of amount of time versus cost. I worked with a digital marketing specialist and she gave us some advice. At that time we were struggling to get people to come, and she said, "your price is too low," which I was not expecting, right? She said, "Sometimes when people see a price that's super low, they think maybe it's not worth it. So, we raised our fee. As soon as we started advertising, which is usually around December 1st or December 15th, we offer quite a large discount. We will run that for about 6 weeks and then we offer a second discount from that time. The first one is maybe like 25% and it's like a 10% after that, and then it's full price. We

were getting a lot of questions about scholarship before we raised our prices, which we didn't have, because we were operating at our lowest possible cost. That rise in fee seemed to really get some good traction. It was interesting because people in the beginning were paying more money than what we were offering it for the previous year, yet we had a ton of people sign up.

DC: That's really interesting. The brass festival's mission is essentially, "the people that need to get there will get there," and if you can only pay a little bit, we'll make it happen. Recruiting is 100% the hardest thing we deal with every year.

DT: 100%. We also did some different recruiting things that year. We had asked a number of former participants - a lot of which have jobs at this point - and just said, "Would you mind writing a little blurb, send us a picture, and can we use it as advertising?" A number of people wrote back and said, "Absolutely!" So, once a month we did "Testimonial Tuesday", or something along those lines. We just tried to be more proactive with our social media, so we were popping up more and the algorithm just worked a little bit better. Then, sometimes magical things happen and you catch some lightning in a bottle. The year that we changed our price and we started doing more advertising on a regular basis, I was also announced as the new professor at CCM, all within two or three weeks of each other. It just kind of happened that way that and was not planned on our part. We ended up with more than 15 people – not a lot more – but we ended up with more than 15 people and that's when we realized we kind of have to start tapering the number around there. It was really tough.

This digital marketing person also said, "I think you need to capture video of things happening throughout the week and put that out in the off months." It was the first

year that Maddy was in there helping us so that was one of her jobs. This year, we're doing a virtual three-day only event because we weren't sure if we were going to be able to come back if we took two whole years off.

One year, we tried doing a vendors day. When we're when we try to cap at 15, that's not a lot of people to have vendors. I was trying to tell the vendors that had been emailing me, "you should do this." I said, "well, I'm only going to have like 15 people there. They kept saying it would be great, so we did it, and then they were upset we didn't have a ton of people there. For us, that's just not the right fit, but if you get bigger, that's a nice way to bring in some money, because they have to pay a certain amount for however many tables they want. It helps the operational cost of all the legwork that you have to do to make it happen. It helps pay you a little bit more for your hourly fee, because we all know the hours that go into this.

There were years when Carl and I didn't get to pay ourselves. Everything that we got went 100% towards website maintenance, advertising, paying the pianist, whatever. We now have it split up where we have the artist or faculty fee. He and I are the only faculty, and then we have our administrative fee, so we're not just splitting the money like we were at one point. We start off by paying our administrative hours and then if there's money leftover, then we're able to pay ourselves at least some of our hourly fees for being faculty.

DC: I mean, of course we all love doing the work – being there and seeing the participants get excited and all that. That's why we do it.

DT: Yeah, but after a certain amount of time of doing it, you say to yourself, “I can't continue to do this amount of work and not get paid for it because it just starts to tear you down, right?”

DC: Especially when there's other opportunities to make money.

DT: Yeah, exactly, or opportunities to go for a walk or watch TV instead of spending 300 hours doing work on the computer [laughs].

So, we often advertise in the horn call which costs a certain amount of money, but if you advertised in multiple publications in a row, you get a big discount. This year we didn't do that because we're offering three-day virtual festival. We also send emails to all of the horn faculty we know, and that has been helpful. Just like I would do if somebody emailed me, they just forward it right on to their students.

We typically offer an audit to people versus participate and people would audit anywhere from one day to the whole festival. Sometimes somebody comes in who is a teacher and just wants some new fresh ideas, and so they're willing to audit. The fee is something like 75 bucks, and you can just say how many days they want to do it.

DC: You mentioned it's always been where you were located, so was it held at Peabody before?

DT: It was at Peabody before, right. It started off in Detroit because I was in Detroit. God, that must be well... we took a year off... maybe two years off, so we might be in year fourteen. We started off in Detroit, but literally four months later, I win Philly. We started in Detroit, then we did it at Temple in Philadelphia. We thought that maybe people weren't coming because Temple didn't have a big institutional name. So, then we did it at Peabody. Peabody charged us way more for the facilities than Temple. It was

hardly anything there. Yeah, but we stayed at Peabody, and then of course now it's been at CCM.

That was something we ran into that when we first started reaching out to universities. They told us, “Oh well, you’ve got to rent the space” and I told them, “OK then, sorry.” Then Karl and Maddy, they just will stay with me, so that helps. I mean, you know that's why we do it at where one of us is living. Just for lodging and meals. We can we eat here and we actually give – my husband does all the cooking – we actually give him a small stipend just because he cooks for us.

DC: There are two questions here that kind of go hand-in-hand. One, just how important location, and two, how important is establishing that relationship with the university, like you mentioned before?

DT: I will say that one thing that Karl and I have always been adamant about is that the money does not go through the university. Peabody wanted the money to come through them, and they would do the advertising. I didn't want them paying me a fee and keeping the rest. We wanted to have control over that. So, then they said they wouldn't advertise, but that's totally fine. I would, of course, put their logos on stuff and I would run it past their the advertising department just to make sure that everything is cool.

When we were discussing locations, we did talk about, “well, what if we went to a more of like a camp-type of situation where everybody's living in cabins?” and we're just a little bit more removed. But then we had to consider if it's harder to get to, is that going to be an issue? Domaine Forget up in Canada, for example, is really removed, so they have buses that run once you go there. I just didn't want to deal with having to figure how to get people here. I'd rather just have people deal with their own lodging. We really felt

like we needed to be at a place that was going to be relatively easy to get to. I will say that Peabody didn't really give us any more clout over Temple, which is what we were hoping for.

DC: Do you have partnerships with local hotels and stuff like that for lodging or is that all on the participants?

DT: Yes. If the institution has them, we offer dorms, and the nice part about that it's just a link that I get to send. The student gets to deal with it versus at Peabody I had to do all of the legwork, then they sent me a bill. This way the student just pays for it, so we only have one fee. When we were at Peabody, we had to have a fee for if you wanted to live on campus versus a fee if you weren't going to live on campus.

CCM has a particular rate with one of the hotels and they've offered that for me to use for the event. We've never been taken up on it because people end up doing like Airbnb's or you know something that's just a little bit more personal – they could cook if they wanted to.

Usually, we put out a map and it shows where we are. We'll say, "you probably want to be in this amount of range, and you probably want to avoid this part of town," so people can feel safe in an unfamiliar situation. Of course, then there's parking. Again, the great thing about CCM is the give me a link to send them, people buy it. Additionally, they'll get a card to get in and out of the buildings. It's amazing, because I don't have to deal with all of that.

DC: How much time would you say you allot for planning? Do you start pretty soon after the one before?

DT: After our very last day, which typically ends around 5:00 PM. Maddy and Karl don't leave until the next day. We start by having a nice dinner and celebrating, but then during that as we're just chilling out, we're talking about dates that might work for the following year. What do we want to tweak from what people have said? I'll have my computer open and I'll be moving some things around calendar-wise, to see what might or might not work and how it looks.

Karl is the only one with the orchestral conflicts now. It used to be both my Philly schedule and the Detroit schedule, and we had to try and work that out. Now, it's just the Detroit schedule, which is great, except that sometimes they don't know their summer plans for the next summer when you're in the summer prior, so for orchestral players, you have to wait. Because of that, there's typically some downtime for at least of a couple of months, but we have monthly board meetings, just to check in, to see if there is anything we need to go over. We don't have a set date or time, it's just sort of a month goes by and we're like, "OK, we need to set up something." Whenever Karl starts to get a hint of what the summer might be like, then we can put some dates into place. We probably have three to four weeks that might work within our schedules and then as he gets a little bit more clarity we can narrow it down a little bit.

DC: In that wrap-up dinner what are some areas you're looking at things and saying, "oh that went well" because maybe that's where you spent most of your time planning? Are there other parts where you think, "this is something that I always feel like I should have devoted more time towards?"

DT: I honestly feel like I'd have to go back to the very beginning because now it's pretty much just like a thing that happens smoothly. I will say that, especially in the

beginning, I felt like the thing that ended up taking the majority of my time was always about the last month before it happened. It was all the nitty gritty stuff. This was pre-Maddy, so just Karl and I. Now, it's nice that Maddy will put together the little booklet in the beginning. It was all the paperwork. It's all the things that we hand out. It's all the stuff I realized I have to just be doing two and three months in advance, so that we didn't get about a month out and I'm overwhelmed by the amount of work left to do.

That opening recital is always the first thing we do, and we're stressed about because people are texting us, "I can't figure out how to get in. Where is the recital hall?" I'm getting ready to play a recital! These were not the things I wanted to be doing. These are not things I want to be worrying about. After that, everybody comes back and we have to give a lecture at the beginning about how practice rooms work, the hours that they are open and whatever. That first day is always super stressful.

This is not necessarily what you what you were asking, but I'm going off on a tangent. We found that putting a recital later in the week for us was wreaking havoc on our playing like we could not keep the playing at the at recital level through the week, right? I know that you guys [at Tidewater Brass] did like some sort of brass recital towards the end.

DC: Yeah, we did a faculty recital, and that's something that we need to think about. Is it worth bringing people out a couple days in advance and doing it at the front end because we'd schedule rehearsals for us...

DT: ... but it gets eaten up in the schedule of everything.

DC: Exactly. We'd get told "well, I'm teaching a lesson" and we'd say, "why are you teaching a lesson? This is our rehearsal time! It's been there the whole time!" But then you don't want to have to tell a participant that their lesson is getting cancelled

DT: Yep, and then throw that your personal practice time gets eaten up.

Right, so Karl typically comes in the day before. I will be rehearsing with the pianist, and that's the other nice thing about hosting wherever I am, because then I can rehearse with the pianist for all of our stuff. Karl will get here, unload his stuff, take 30 minutes to warm up and then start rehearsing. He's heading right in and has a two-hour rehearsal. There's always a duet or two in there, so that gets rehearsed the day before, too. He'll rehearse the next morning and then, boom. Recital. So, you're dealing with a lot of little stuff at the beginning.

I remember we would do a recital with piano up front and then for the first few years we did an unaccompanied recital about day four, which meant ten times the notes to learn. I felt like garbage both mentally and physically by the time we got there, so we quickly got rid of the second recital. By the third year, both Karl and I decided we didn't need that to be part of the seminar.

DC: The last question, I've found, is harder for people who have established events that are now running smoothly. Can you try to remember back to the first couple years of the festival, and discuss how the long-term visions of what you wanted this program to be affected what the short-term process was in terms of making sure not to bite off too much in planning the next installment?

DT: Sure. In the very beginning our original thought was to have an age limit. We said you couldn't be below 21 years of age in the very beginning. We wanted this to be

about people who were getting ready to win an audition, or they might have a small job and they wanted a bigger job. We wanted it to be really high level. 18 to 21 could audit.

DC: OK.

DT: That first year was majority auditors. We did have a number of people as participants, but it was majority audit. The second year we had less auditors, but about the same number of participants, and then the auditor level just came down and down and down. We were getting notes from people all the time. "I'm 20, can I please participate?" Eventually, we just dropped the age to 18, and that helped. We just didn't want to be at the point where we were having to teach somebody how to play *Till Eulenspiegel*. We just wanted to work on the nuts and bolts about how to make it better. Of course, we get a ton of people that don't know how to play *Till Eulenspiegel* [laughs].

Peabody tried to make it a "How to get into your favorite conservatory" event, and asked to lower it to 16. We said, "Absolutely not. That's not what our vision is." Our vision is to really help people cope with how to audition for orchestras. The vision hasn't changed too much, but the reality has caused it to change about what we're accepting, because you don't have to audition to get in. I will say that the change to 18-and-up has really changed the type of player that we get, but we're also then getting the numbers that we need to make it feasible.

I will say that the nice thing about what Karl and I do is there are no other faculty members. We don't have to think about pulling anyone else in and because we're in it together. I don't have to worry about paying somebody a fee. I've had professionals email asking if they can come be faculty. I'd respond, "I'd love that, too, but I didn't get to pay myself this year. Do you really want to sign up for that?" Of course, the answer is no.

That's the nice part about what we do, is we don't have to worry about paying somebody a fee.

DC: It's just you, Karl, and Maddy, right?

DT: Yeah, and Maddy gets an administrative fee. It's based off of how many hours we work, so we keep track of that throughout the year, and then we pay an hourly fee for that. We pay Karl for travel, and since he drives, we do whatever the government mileage is at the time. We reimburse Maddy for flying. That's why we chose to do administrative fees first, because otherwise Maddy wasn't getting paid for anything and that didn't feel right. I get more money than Karl does just because Karl doesn't do any administrative and that felt better to all of us, especially if we weren't able to then pay ourselves our faculty fees or very much faculty fee. At the very least, I got reimbursed for the hours and hours and hours of work that I did in preparation. That change really helped.

We also did an unaccompanied list for a while because we felt like playing unaccompanied pieces is about as close to doing auditions as you can get in a solo world. We used to do a concert at the end where anybody could opt in to play their piece. There were some years that only one person offered to play, and we wondered why we were advertising it if only one person was going to perform. Eventually, we took that out of there so that we could focus more on the excerpts. We were sad to lose that, but it was the right decision.

DC: The time allotted for like a full-on mock audition would look like...?

DT: It would be a full process. We would do multiple rounds with the screen, they pull numbers, we get a proctor. It's about as real as you can get.

I do think that the student evaluations have been really helpful through the years, and to actually then have that conversation with them in person. “I’m reading this, and I have a follow-up question.” It’s nice to be able to actually have that conversation with people, right? You do have to have a little bit of a thick skin because there are years where it’s just the personality of the group that’s there. There are years when it’s overwhelmingly positive. Then the next year it’s overwhelmingly negative. I don’t mean negative like they hated it, but they would say, “Oh well, we wanted more hours” or, you know, “We wish that your comments were more positive.” Ok, well, that’s not reality, and if you can’t handle that, you’re going to have a really hard time with actual auditions.

DC: I think I’ve got everything and I’m really happy that I got to talk to you. This is one of, if not the only, more intimate sort of event that I’m interviewing, which I think is really important for establishing its success, because obviously doing audition prep with a hundred people would not be successful, right?

DT: It’s just the wrong size, so that’s another thing to consider. You want to be sure that you’re giving the students the best experience possible. You have to find that balance of giving the students enough bang for their buck, but have enough money to pay your bills, give the faculty their fees, and give administrative their fees. It took us a while to find out what that balance was. It wasn’t until one year we had more than 15 people, and we people didn’t get quite as much time, so that’s why we cut it there.

DC: That’s one of the things JD [Shaw] said when he came to FredBrass a couple of years ago. There was like six or seven people that signed up for the masterclass and he told me, “I shouldn’t really have less than fifteen minutes with them.”

DT: Yeah, that’s it.

DC: He said he understood that we want to give everybody that opportunity, but that we needed to either allot more time or limit it, either by first-come first-serve or an additive fee. It's not worth it for them to only have eight minutes, and it's not worth it for us to spend this money on him to have him say one thing and then rush them off the stage.

DT: Absolutely, and you want to be sure that the horn players probably have a little bit more priority. Maybe it would work in a way where you can hold times for horn players until the morning of that artist's residency, and if there were still more slots you could open it up. If nobody else signs up, then everybody gets a bit longer, which is also fine. I do think fifteen to twenty minutes is ideal, with fifteen really being the smallest amount I want to work with somebody. Otherwise, it just goes by way too fast.

D.2 (via Email) – Dr. Tyler Austin, Artistic Director – Maryland Chamber Winds

Dakota Corbliss (DC): What is the role/title for the event in question?

Tyler Austin (TA): Founding Artistic Director and Conductor

DC: What is the format of your event in terms of length, purpose, and size?

TA: We meet for two weeks in mid-June. The purpose of the festival is to bring professional-quality music and educational outreach opportunities to western Maryland and the surrounding region. We work with an artist roster of sixteen and our community generally includes roughly 400 live audience members and over 20000 virtual participants and listeners per festival.

DC: How much time do you allot for planning for the event?

TA: Matt Angelo (executive director) and I have weekly meetings on Monday and Friday. Additionally, we invest roughly 3-10 individual hours a week in festival planning and development.

DC: What kind of factors determine how many people you need for staffing, how much they will be compensated, etc.?

TA: We try to pay our musicians as much as we are able while still providing them with a comfortable living experience during the festival. We mainly keep any help in0house, though during our last festival we also brought on a dedicated administrative intern to help with the workload.

DC: Do you bring in guest artists for your event? Would you discuss what goes into the process of determining who those guests will be, what your budget for them might be, and how you determine if your event manages travel/lodging/meals?

TA: We have annually commissioned a Composer-in-Residence. We try as much as possible to compensate the composer fairly; the costs of the commissions are usually offset by both private donations and grants. We also provide accommodations and most of their other living expenses during the day.

DC: How important is location with regards to your event?

TA: We specifically run the festival in western Maryland to serve a community that otherwise would not have access to professional-level artistic experiences and educational resources.

DC: How important is establishing partnerships with universities, music stores, and instrument companies to the success of your event?

TA: Thus far we have maintained relationships with several schools during the existence of the event. These schools have served as our rehearsal spaces, and sometimes as our concert venues.

DC: How do you determine how much space you need?

TA: Our programming determines the amount of rehearsal and performance space we need. Our roster is set, so we are always aware of how much living space we need.

DC: What are some areas you observe from your perspective when determining if the event was a success?

TA: We consider player satisfaction and retention, audience attendance, the successful premiere of new works for the chamber winds medium, and continued growth of our budget in determining the program's success.

DC: What are some areas you observe when looking for things to improve?

TA: We are primarily concerned with our players feeling valued and supported. Because we cannot financially compete with organizations that have existed for longer amounts of time, we need to assure that the experience is worth our artist's investments of time and ability. We also, necessarily, have to spend a great deal of time working on our fundraising and advancement to assure the continued growth and success of the organization.

DC: How do long-term visions affect the short-term process? Do you find that this is a difficult thing to manage in terms of not over-extending yourself?

TA: Nearly every decision we make regards what we hope to achieve eventually. We try to stay in the present and make sure we are fulfilling our mission while recognizing that the process starts today if we want to achieve long-term goals.

DC: Is there anything that you find yourself always wishing you had devoted more time towards?

TA: I wish I would have become more financially organized earlier on in the existence of the organization. I think we are actually in a very good spot, but it made for a very stressful first three years, not knowing if we would have the money to run the festival until only a few weeks before the event. Otherwise, I don't have very many regrets!

D.2 (via Email) – Samuel Ambrose, Director of Program Development – Brass Institutes of Virginia

Dakota Corbliss (DC): What is your role/title for the event in question?

Samuel Ambrose (SA): I am the Director of Program Development, as well as tuba faculty.

DC: What is the format of your event in terms of length, purpose, and size?

SA: Our current/last standing format is a week-long festival, plus a day for set-up. Our largest operating size is around sixty people, participants and staff included.

DC: How much time do you allot for planning for the event?

SA: Planning for the festival is a year-round event: September-May (estimated) are generally when meetings between directors occur (somewhat monthly). These are all by need, and many tasks are delegated. Planning for recruiting events (VMEA, promotional videos, etc.) tend to add several hours/work-days, but again by need.

DC: What kind of factors determine how many people you need for staffing, how much they will be compensated, etc.?

SA: We staff to fill out an 11-piece brass choir: 2 horns, 4 trumpets, 3 trombones (2 tenor, 1 bass), 1 euphonium, and 1 tuba. We also staff a conductor. Compensation was a flat rate for the week, that has changed (usually increased) according to the number of students attending.

DC: Do you bring in guest artists for your event? Would you discuss what goes into the process of determining who those guests will be, what your budget for them might be, and how you determine if your event manages travel/lodging/meals?

SA: There are usually 4 guest artists during the week. We try to have a major artist that only represents one of the major instrument families (trumpet, horn, trombone, tuba/euphonium). We try to diversify our artists so that no two days are the same - artists from different music and cultural backgrounds. We generally collaborate with faculty members for ideas of artists they may have contact with, or artists they would like to see at the festival. We have a flat-rate asking price for our artists (a one-day residency fee), offer lodging and meals, and then work to compensate for some travel depending on the preceding fees. We negotiate with artists and sometimes request funding from sponsorships in order to help adjust these fees and pay the artists fairly.

DC: How important is location with regards to your event?

SA: Location has been a tough factor for our two events as they continue to grow. Fredericksburg, VA is a small town off of the highway that is generally used as residential areas for families that often need to commute between DC and Richmond. Both festivals were first hosted in high schools, but have since been shifted to local universities. The shift of location was essential to accommodate the increasing number of students, as well as to provide on-campus housing and dining. However, the generalized

areas of both Fredericksburg and Virginia Beach have not been specifically utilized other than an established starting point (or home base).

DC: How important is establishing partnerships with universities, music stores, and instrument companies to the success of your event?

SA: Our partnerships are a cornerstone in how we operate: we rely on our relationships with universities to help us in a great many of ways – recruitment, lodging, food rehearsal and social space, and many daily-operational tasks (internet, printing, general daily festival needs). The better our relationship with the university staff we create, the more successful we can plan different events and opportunities for our participants. Our local music stores help through sponsorships, taking out ad space, hosting events, and many other needs they can provide in the store. Their direct connection with the local community helps both of our combined efforts in expanding access to high-level music education and sharing the arts in the community. Instrument companies often help to support their artist who come to the festival, sometimes donating free merchandise, taking out ads, or even promoting their clients and our festival. Our network building helps us to gain more notoriety as a festival, and helps to continue to bring in the best artists from the best companies.

DC: How do you determine how much space you need?

SA: Our current festival's basic space needs concern rehearsal space, performance space, lodging, dining, parking, and social spaces. Our rehearsal spaces are determined by how many ensembles we set, the size of the ensemble, and how many participants are attending (to provide as many extra spaces as possible). Lodging, dining, and other

operation spaces are similar (according to participants). The collegiate spaces have proven to provide most all of our needs with high quality over high schools.

DC: What are some areas you observe from your perspective when determining if the event was a success?

SA: Feedback from participants (and their families) are very important to us. How they feel about their week, what they would like to see more or less of, etc., helps us to hear directly from our clientele. Having a steady number of returning students, along with increase in numbers – often them bringing their friends – helps determine if we did our part in serving them best. Feedback from our faculty (and their willingness to not only come back, but get more involved) helps to show that we are running something worthwhile. We have also had amazing artists who have been great references and points-of-contact to introducing our festival to a wider audience. Looking at the finances is pretty important as well.

DC: What are some areas you observe when looking for things to improve?

SA: Same thing with the feedback and finances. We also have a vision of what the festival would look like without any restrictions or restraints, so improvements can be made in that vein. Two of our latest areas of improvement we are focusing on are diversity/inclusion in participants and artists, and shifting our company status in order to improve financial avenues.

DC: How do long-term visions affect the short-term process? Do you find that this is a difficult thing to manage in terms of not over-extending yourself?

SA: I think the long-term goals inform the short ones. If anything, it helps me to figure out the greatest areas of need, as well as determining current strengths. I don't

think our second festival would be as successful as quickly as it was without a happy marriage of both goals being ever-present in the conversations.

I think the hardest thing to manage is matching our ability to create enough finances to operate at the rate the festivals are growing. In those regards, we often overextend ourselves, but I also believe that is essential to our mission: we are bringing the highest caliber artists in their field to areas that typically do not get direct contact with this level of talent. This is also attempting to bring revenue to the locality as well. However, as lucrative as that may seem, there is not enough of a local demand for this particular festival to cover the costs the way we would prefer (local students and directors participating, community members attending free events and donating, etc.).

DC: Is there anything that you find yourself always wishing you had devoted more time towards?

SA: I wish I had more time to work on recruiting, specifically getting into the schools and creating ongoing dialogue with the community and potential participants. I think with a better ear to the ground, I could help engage the community more and get more people involved.

D.3 (via Email) – Buddy Deshler, Artistic Director – Brass Institutes of Virginia

Dakota Corbliss (DC): What is the role/title for the event in question?

Buddy Deshler (BD): My title is Artistic Director. I am also a Co-Founder of both the Fredericksburg Brass Institute and Tidewater Brass Institute.

DC: What is the format of your event in terms of length, purpose, and size?

BD: The length of both festivals has changed over the years but now the model for it is 7-8 days, depending on travel arrangements. Our check-in/registration and half-

day occurs on a Sunday, and our final concert ends on Saturday at the end of the week. Some participants leave that same day while others will depart the following day on Sunday.

The purpose of the event(s) is to provide young brass players as well as the hosting community with a week of high-quality brass instruction and performances.

The size of the festival has grown significantly over the years on all accounts. WE have had varying participant, faculty, and artist numbers over the years. Now we strive for 50+ participants, 12 faculty, 5 artists, 6 fellows, and 2-3 on site staff (university help).

The purpose has always been to provide world-class brass instruction and performances to young musicians at an affordable cost. Our director Sam Ambrose reminds me that whatever things I/we come up with should serve this mission.

DC: How much time do you allot for planning for the event?

BD: In a large sense, we take the full year planning from one festival to the next. In certain matters, we already have ideas for years in the future or for the following year while the current festival is happening. Some of the things we consider are potential artists, repertoire, and dates/location. Some of the things we consider are potential artists, repertoire, and dates/location. While there are busier months of activity, such as having the festival ready to advertise by November for the Virginia Music Educators Association conference, advertising in schools before they let out for summer (college in May, high school in June), and the month prior to both festivals for most of the recruitment, the last two weeks are for getting all logistical operations in order and any last Hail Mary attempts to fill out numbers and the budget. The amount of hours and concentration change throughout the year by circumstantial deadlines.

DC: What kind of factors determine how many people you need for staffing, how much they will be compensated, etc.?

BD: To get the festival off the ground, we just staffed 4 people. We had the two directors and one additional faculty who would do it for free to make it happen. We also used the hosting school's band director to open and close up shop, as well as work lights and stage prep. The more ideal staffing for faculty was achieved to make a full-sized faculty brass ensemble (4 trumpets, 2 horns, 2 tenor trombones, 1 bass trombone, 1 euphonium, 1 tuba, 1 conductor). This was the goal for faculty staffing for a long time but providing appropriate compensation was always a concern. We also had to factor in having "intern" assistance for housing/dorm life. In 2017, we started the FredBrass Fellow program which consisted of two "helpers." As the festival has grown, the need for more people (faculty and fellows) are needed. We have yet to get to the point of participant numbers that warrants having more paid faculty.

For compensation, we always feel like people should be paid more because of the time and work commitment for the eight days they are working.

The main factors that determine staffing are filling out the faculty ensemble, how many participants we have (so how many RA's/Fellows we need), and our budget. If we have a surplus of money after everything is paid for, then we try to pay our faculty more.

DC: Do you bring in guest artists for your event? Would you discuss what goes into the process of determining who those guests will be, what your budget for them might be, and how you determine if your event manages travel/lodging/meals?

BD: Yes, we do bring in guest artists; it's one of our biggest attractions to have visiting guest artists AND resident faculty artists. There are a few things that come into play when determining our guest artists.

Getting each instrument covered (trumpet, horn, trombone, euphonium, tuba). We will often try to get someone who plays either euphonium and tube or euphonium and trombone. Most often whoever plays trombone can also do bass trombone.

Distance. We are lucky that Fredericksburg and Norfolk (the two cities where our festivals happen) are close to some significant musical hubs. It becomes quite convenient that musicians in the military bands, National Symphony Orchestra, Virginia Symphony, and college professors are within a short drive. However, it's an incentive to bring in attractive names and players from around the country but it has to be limited. The more out of state people, the more flights and hotel nights we pay for. There will usually be one artist that is a BIG ticket item; one that costs a little more to get and/or is a little more expensive to get here. So far, all musicians are within the United States and we've stopped bringing in full ensembles that are from the military.

Being personable. This is huge. The Brass Institutes of Virginia (BIVA) caters to student musicians on a spectrum of skill levels so we choose artists that can work with grad student music majors to a freshmen attending their first masterclass. Inclusion is key.

Diversity, equity, and inclusion. It is super important that our students can see themselves in our artists. We want to bridge the gap from where our students are to the professionals they idolize, so finding ways that they can be relatable by having BIPOC and women brass players is crucial.

Faculty picks. As Artistic Director, I have selected the majority of our artists since the inception of the festivals. I have also selected the majority of the artists because of my professional relationships with so many in the musical world, but it has been important to me to show that I value the opinions of our faculty. The longer they are a part of the organization, the more they see who else could/should be a part of it, too. I want the faculty to enjoy being with us more than just a job so sometimes I'll say "Who do you want as our trombone artist? It's your pick."

Cost/Sponsored Artists. Cost is a huge factor because we are ALWAYS trying to find ways to cut the budget. We've stopped letting assumed cost/worth prevent us from asking, but we usually have an idea if we can afford the artist we want based on their travel needs and professional clout. In addition to that, we often try to bring in artists that are endorsed by a particular company (XO, Yamaha, Bach Denis Wick, Edwards, Shires, etc.). Not only does this help in lowering the cost of an artist, but it also helps build a professional relationship with a company.

Personal relationships. I would say 90%, an artist that we bring in has some sort of direct contact and relationship to either one of the directors or faculty members. This makes conversations and flexibility on cost, commitment, and energy level much smoother and makes their time at the festival more meaningful for everyone.

Career. To refer back to the comment about our students being able to see themselves in our artists, your musicians might be looking for different careers in music. For this reason, we make sure our artists have a variety of musical careers (i.e., not every artist is in a professional orchestra). We want to bring in artists that cover all aspects of a

music career such as a chamber musician, soloist orchestral player, military band, university teaching, recording artists, etc.).

We have started settling on the fee of \$500.00 because it is an attainable cost to meet and negotiate from, as well as it being quasi-fair for one day of work. We also think this is fair because we cover the cost of travel, hotel/lodging, and meals for our artist while they are in town. We try to make sure that an artist only stays two nights in a hotel if out of the area and one/none if they are more local.

DC: How important is location with regards to your event?

BD: Location is a very important aspect for different reasons. The first festival (Fredericksburg Brass Institute) was formed in my hometown because of its need for this quality of brass instruction and musical performance for the community. When selecting a location for a festival, one aspect is that it is in a community in need of the arts. Another factor is whether or not there is a local university that can host the festival; Fredericksburg – University of Mary Washington, Tidewater – Old Dominion University. A facet that helps is the distance the host site is from an airport. While we try to attract as many local musicians as possible, many of our participants are from out of the area.

DC: How important is establishing partnerships with universities, music stores, and instrument companies to the success of your event?

BD: Partnerships are essential.

Universities – partnering with a hosting university incorporates many crucial benefits. First is that it adds a level of prestige and professionalism that boosts the quality and perception of the festival. Being hosted at a university also brings in many more resources and opportunities for the festival. When partnering with a university, we now

tap into dorms, dining hall, parking options, and of course the music facilities. Because the music department signs off on the facilities in their name, we are able to use them for free, which saves the festival tens of thousands of dollars. We are then also able to request the assistance in certain music department staff to help operate the facilities since they have access and are familiar with how they operate. Having a place where students can eat, sleep, and play all in one setting benefits us greatly.

Music stores – Not only does this help with possible sponsorship of the festival, but it's a way to tap into the community. Local music stores are often one of THE places for musical settings. By advertising with them, we are able to tap into their clientele base. This also shows a joint effort in providing for the community.

Instrument companies – This is a major funding resources for us, but it also shows more professionalism and prestige to our festival. When big companies are a part of what we do, it becomes more of an incentive for participants to be involved because it looks more legitimate and high profile.

DC: How do you determine how much space you need?

BD: There are a few non-negotiable items (spaces) that we need for our festival which determines the space we require.

Dorms/a place to sleep. At universities, it's dorms, at high schools it was a nearby hotel

Dining facilities/a place to eat. At universities it was the dining hall, at high schools it's the cafeteria

A concert hall. We need some sort of larger space that can be used for our guest artist recitals

Large rehearsal room. We also have full brass ensembles at the festivals, so we need a larger room to hold those participants. This can also be where our masterclasses are held

Small rehearsal rooms. The number of participants we have determines the number of chamber groups we have which determines the number of rooms we'll need.

Practice spaces. Whether it's designed practice rooms or just spare rooms, our participants need places to practice individually or receive lessons

DC: What are some areas you observe from your perspective when determining if the event was a success?

BD: It's a very good and interesting question because I feel like I look at different elements of the festival for it's success vs. pragmatic reality circumstances.

Did we pay for everything? Although it's good to have a mass surplus of funds, a major concern I have is that people will be upset that they aren't compensated when they're supposed to be.

Are the students happy? I love seeing the high energy level and interaction among the participants. Music and music making should be fun and this is a place for people to make long lasting personal and professional relationships. The more energy the better. I want every student to have been pleased with the product and level of challenge. This gets difficult to do when the skill levels vary so much.

Are the faculty happy? As I stated earlier, I don't want being a part of BIVA to be a "job." I want the faculty involved because they love what this organization is for them and for others. I am grateful that I have helped build an amazing business that has

allowed me to “hire” my best friends. I want faculty coming back because they love the organization and the people in it as much as I do.

Did the artists like it? We end up asking a lot from our artists (two masterclasses, a dress rehearsal, a recital, and possible coachings/lessons all in one day) at a pay that could be more. I feel that their level of enjoyment and satisfaction can set the precedent for our future professional relationship with them. It also helps the festival tremendously when we get their stamp of approval and they then recommend it to their students.

Were the concerts attended? We made the decision from the beginning to make the FredBrass/TideBrass Summer Concert Series free and open to the public. Not only was this good advertising for the festival to those that might not know about it, but it’s a way of showing and providing high quality music to the community (which I feel it needs). When the concerts aren’t attended, I feel that we are not getting the word out about our festivals (not growing), and the community isn’t becoming aware of what great music is like.

How many local students did we have? The festivals were started to improve the quality and mindset of musicianship in the respective areas. We hold the festivals where they are with that community in mind. New York City, as a whole, does not need our help to get more fantastic musicians and concerts, so when we don’t attract the local music crowd, I feel that it is not growing.

DC: What are some areas you observe when looking for things to improve?

BD: I think the summer concert series can be better attended.

I think we can have more participants.

I think we can better build/increase our ambassador programs (donors).

I think we can have more corporate sponsorship (companies that sponsor).

I think we can have more awareness and involvement throughout the community (local businesses getting involved).

I think directors, artists, and faculty can be paid more.

I think the festivals can have more events/presence throughout the year.

DC: How do long-term visions affect the short-term process? Do you find that this is a difficult thing to manage in terms of not over-extending yourself?

BD: My other directors can agree with me that I tend to be the most “big picture guy” and I think way down the line the most. I think that having someone like this is key only if it’s complimented with others to keep you grounded. This relationship has allowed me to vision what the festival could become vs. what it can be in the moment. While it might look like I’m shooting for impossibilities, it has stretched and strengthened the creative strategies to attain certain goals, whether that’s fundraising attempts or recruitment numbers. Thinking long-term has also enforced the philosophy to “just ask” and see if it’s a possibility. In summary, I think long-term visions constantly tip toe us to our short-term capabilities and I haven’t experienced a sense of over-extending myself OR maybe I’m just used to the feeling.

DC: Is there anything that you find yourself always wishing you had devoted more time towards?

BD: The thing I wish I devoted more time for are the full completion of our bigger items for growth such as non-profit status, a larger and more involved donor base, and fundraising possibilities.

D.4 (via Email) – Dr. Derek Ganong, Artistic/Executive Director – Gene Harris Jazz Festival

Dakota Corbliss (DC): What is the role/title for the event in question?

Derek Ganong (DG): Artistic and Executive Director for the Gene Harris Jazz

Festival

DC: What is the format of your event in terms of length, purpose, and size?

DG: Normally [COVID], this is a three-day festival with two days of school performances/masterclasses, one “club night” event downtown that has many concerts, and one “headline” concert at a large venue. The main purpose is community enrichment and educational activities for students. The secondary mission is the development of scholarship funds for the music department. The festival budget is around \$100-\$150,000.

DC: How much time do you allot for planning for the event?

DG: I easily spend 150-200 hours on this event each year.

DC: What kind of factors determine how many people you need for staffing, how much they will be compensated, etc.?

DG: I am the only person being paid for this. There are no staff at my disposal other than regular departmental staff who do what they would for other department-related events. (IE: I have the authority to find and pay people for things, but it is strictly contract work and everything must be approved by my chair who often will fall back on the titles of our staff members when saying no). Compensation for these duties is directly out of the festival operating budget that is also something I am responsible for raising. I really need a full-time or two part-time staff members for this event.

DC: Do you bring in guest artists for your event? Would you discuss what goes into the process of determining who those guests will be, what your budget for them might be, and how you determine if your event manages travel/lodging/meals?

DG: Yes. We pay a “total cost to completion” to artists. This means that they must pay for all travel and accommodations, but we can pay them an amount that covers those costs. We just have to know it up front so a contract can be drafted and if they spend more, we cannot reimburse. This is atypical for what artists are used to doing. I normally secure a festival rate at a hotel for them. Most of the artists are ones who I have a personal relationship with because that means I do not need to go through an agent of management. Having to use an agent or management creates MASSIVE complications as the university simply cannot budge on policy and that policy is designed for contractors, not for artists. Using a non-university contract typically add 6-8 months to the contracting process.

DC: How important is location with regards to your event?

DG: One of the goals is to bring the community on to campus. Another is bringing the campus downtown. Location is paramount.

DC: How important is establishing partnerships with universities, music stores, and instrument companies to the success of your event?

DG: Not monetarily important, but as part of connecting to the community both locally and nationally it is very important.

DC: How do you determine how much space you need?

DG: Based on the number of school groups and the amount of time I have.

DC: What are some areas you observe from your perspective when determining if the event was a success?

DG: Number of students in attendance, band director feedback, community stakeholder feedback.

DC: What are some areas you observe when looking for things to improve?

DG: How to get more of the students to be in contact with more of the educational events. Normally, they only see a fraction of what is offered. Also, how to maximize marketing to the community to develop stronger partnerships that will lead to more donations.

DC: How do long-term visions affect the short-term process? Do you find that this is a difficult thing to manage in terms of not over-extending yourself?

DG: It would be easy to make the festival much larger. There are two main aspects to it: the educational and the community. The community wants the club-night event, and they want it to happen downtown. They support the festival primarily because of this event and they always want more here. The band directors and students really love the educational aspects. It both satisfies their administrators and bolsters the jazz education that they can bring to their students. They want more from this – more time, more masterclasses, more jam sessions. The tricky part is that the band directors are basically the gatekeepers for students who may come to Boise State University, and the community members are gate holders for possible funding sources and development. It's hard to balance these two things and keep everyone happy. It would be nice to have a full-time faculty person in charge of each respective area.

DC: Is there anything that you find yourself always wishing you had devoted more time towards?

DG: I wish I had taken more classes on management, finance, business, marketing, and strategic planning. I'm needing to understand contracting, funding, finance, copyright, databases, workflows, and more. This is just 35% of my job at Boise State, but easily required 75% of my attention. It also puts me in the position of being in charge of the single biggest potential influencer for our stakeholders in the administration and community. Right now, music departments are not providing much value to either and the jazz festival has been shown (through support and contributions) to be something that does provide value to our stake holders.

D.5 (via Email) – Dr. Kenneth Johnson, Organizing Assistant – 2020 Florida State University Trombone Day

Dakota Corbliss (DC): What is your role/title for the event in question?

Kenneth Johnson (KJ): I was the Organizing Teaching Assistant (TA) for the Spring 2020 Florida State University Trombone Day. Each year, a different TA takes the leading role on this event, organizing and sharing responsibilities with the other Teaching Assistants and members of the studio as they see fit. For this reason, there is no official role, but rather an assumption of additional duties. Dr. Drew tries to give each graduate student an opportunity to run Trombone Day, with preference given to Doctoral Students.

DC: What is the format of your event in terms of length, purpose, and size?

KJ: FSU Trombone Day is an annual one-day event. It is chiefly a recruitment tool for the Trombone Studio, but with the intent of education the studio, potential students, and any community members in attendance. As it is a recruitment event, we

also received additional funding, and this typically serves as a means to bring in artists we would not normally have access to, for reasons such as fee, travel, etc. Each year varies in size, but I believe there were about seventy people either on stage or in the audience for the final concert.

DC: How much time do you allot for planning for the event?

KJ: I began planning the event about a year before, by speaking to the guest artists I was hoping to bring in and determining their interest. Planning for this was very much like a “chapter” in that year. Meaning, with the exception of emails to potential vendors and confirming the rate and flight details of the artist in the fall, the majority of my work for Trombone Day took place from December to February, with the actual event taking place on February 29th. Including trombone choir rehearsals and weekly meetings with my supervising professor, I would say that each week contained a minimum of about twelve hours of work, going up to as many as twenty. On a personal note, I felt a lot of pressure to do a better job than the year before, knowing that I would also be compared to a very successful 2018 Trombone Day. Pretty much any time I thought about it, I did something to work on it.

DC: What kind of factors determine how many people you need for staffing, how much they will be compensated, etc.?

KJ: Our budget for this event came from the FSU College of Music and a gift from Bach Instruments, all of which went towards paying for our artist’s fee and travel. A number of costs were absorbed by myself, other TA’s, and our professor. To help with this in the future, I registered the trombone studio as a student organization, but was unable to receive funding in time for the event. Luckily, being a university event, our

studio members were able to fulfill jobs such as registration, participant questions, chair and folder set-up, passing out music, etc. at no cost other than coffee and donuts. The university supplied us with posters, recordings of the event, and printed music. Also, we have a number of supportive music stores in the area and were able to receive pencils and folders for the event at no cost.

DC: Do you bring in guest artists for your event? Would you discuss what goes into the process of determining who those guests will be, what your budget for them might be, and how you determine if your event manages travel/lodging/meals?

KJ: We did bring in a guest artist for our event – Peter Ellefson, my former teacher. In my case, I expressed an interest that I wanted to bring him in as a guest artist and negotiated from there, to include travel and fee. Due to my relationship with him as a former student, he was flexible, which certainly helped our case. Had he not been our guest artist, I would have reached out to members of the orchestra within driving distance such as the Florida Orchestra, Orlando Philharmonic, or the Jacksonville Symphony, in the hopes of giving them a higher rate with lower travel costs. Each year, the guest artist(s) is decided by the TA running the event, with it typically being a former teacher. When that has not been the case, the guest artists have been from regional orchestras within driving distance, such as Jacksonville and Atlanta.

DC: How important is location with regards to your event?

KJ: Location with respect to the quality of the rehearsal/recital/vendor space was very important. It was a given that the event would take place at the FSU College of Music, but the date was determined by when the specific hall and rooms were available. The hall we used is the finest acoustically, in addition to being the largest.

DC: How important is establishing partnerships with universities, music stores, and instrument companies to the success of your event?

KJ: It was very important. We were able to get a number of a local and regional vendors to our event, and one music store provided us with folders and pencils for the event. We included Bach Logos on all of our event material as they partially sponsored our artist.

DC: How do you determine how much space you need?

KJ: We first determined the amount of activities we needed to have, and then decided space accordingly. We knew that we could use our recital hall for all of our warmups, rehearsal, recital, concert, and even storage needs. WE also used an FSU Rehearsal space for our vendors. There were a number of restaurants in the area, so we did not provide food for the participants.

DC: What are some areas you observe from your perspective when determining if the event was a success?

KJ: The event took place in several stages, the first being advertising. I knew from the number of participants that took part, as well as the vendors I was able to get, that my social media advertising had been successful. I also built a website for the event and included a page which listed all the vendors with links, so this was very helpful in getting vendors to commit. From the artist recital to the final concert, I felt that every event went smoothly, stayed on schedule, and was beneficial to all involved. Afterwards, multiple FSU students also said they enjoyed the event and said it was very helpful to them, which I considered a success. Finally, I was able to secure free tickets for participants to the University Orchestra concert that night, and the number of students who decided to stay

and attend also showed a rewarding day..... Honestly, just surviving it made the event feel like a success.

DC: What are some areas you observe when looking for things to improve?

KJ: In some ways, I wish I had delegated more and in different areas. The “worst” portion of the event, which really didn’t go that poorly, occurred when I delegated an important task to another TA, and they made a poor decision. Also, I spent too much time early on waiting for replies from vendors. I had decided I wanted to know who my vendors were before I started advertising, and frankly some were extremely unprofessional. One even asked if he were able to teach masterclass to determine if the event was worth his time, after taking several weeks to respond. This caused my planning to really start off at a slow grind and forced me to do a lot in the weeks leading up to the event.

DC: How do long-term visions affect the short-term process? Do you find that this is a difficult thing to manage in terms of not over-extending yourself?

KJ: I am not sure this affects my event as much, as a new TA runs it every year; however, I created a number of tools for future TA’s to use including registering the studio as a student organization, a website, an active Instagram account, a trombone studio email account, and email templates to contact vendors and schools.

DC: Is there anything you find yourself always wishing you had devoted more time towards?

KJ: I wish I had devoted more time to my own practicing the weeks leading up to and week of the event, as I played on the artist recital and was a little out of shape. I also ran out of time making name tags for the event. I had learned from my time with

FredBrass and TideBrass that they are an important souvenir and even advertising tool for future events.

D.6 (via Zoom) – Toyin Spellman-Diaz, Operations Director – Imani Winds

Chamber Music Festival

Dakota Corbliss (DC): Can you talk about your role or title for the Imani Winds Chamber Music Festival?

Toyin Spellman-Diaz (TSD): My name is Toyin Spellman-Diaz, and I'm the oboist in Imani Winds, and I am co-artistic director of Imani Winds Chamber Music Festival, For the Imani Winds Foundation, I am the president of the foundation, and for Imani Winds, I am the development coordinator.

DC: So, everything [laughs]. I know it has changed since I was a participant, but can you speak about the format of the event – length, its purpose, how many participants you have, that sort of thing?

TSD: Whatever we have this year [due to the COVID-19 pandemic] will be our eleventh season. I'll talk about pre-pandemic, and during pandemic. Pre-pandemic, we had pretty much settled on having somewhere between fifty to eighty students, and those were from everywhere. The length of the festival is around ten to eleven days, basically so we could build in a rest day. People would still be doing things, but it would be far less than the intensity of what usually happens day-to-day.

DC: How much time do you allot for planning that portion of the year? A lot of people I've talked to have said planning for the next year starts the day after the event.

TSD: I think we have pockets of time to think about it. We're also musicians who have a pretty hefty touring schedule, so we don't have time to talk about it all year. We

do talk about it a little bit afterwards, and then we start ramping up in January. It's a summer festival, so usually it ends in late July. Early August we'll talk a little bit, then we bring it back up in December.

We're talking about who we want to have for next year, the guest artists, and guest seminarians. By January we're sending out a mailing list, and that includes physical copies of pamphlets, brochures, or posters. February is just getting the word out a little bit more, March is heavy recruitment and first deadline. April will usually have a last-minute in-person audition. Especially in April, we're figuring out the schedule through April, through June. By June, we have gotten confirmations from everybody when they're coming, and we've set up our scheduling of events, like matching up musicians. Matching up participants to chamber music ensembles, picking repertoire, talking repertoire with participants, the logistics of everything.

Usually, we don't bring in our administrative director until maybe May or so. Maybe a little earlier, actually. She helps with acceptances and all of that stuff, but she doesn't deal with the logistics of getting people out, letting them know their assignments and that kind of stuff until around May.

DC: I know you guys do a lot of the bulk of the work just as the ensemble in general, but how do you go about determining how many staff you need during the event?

TSD: Oh, it's all budget. In previous years, we would have more people come in, and our income is very tuition-based. When we had more people, we could afford to have more administrators. But, we've scaled it down a little bit, so we have one main

administrator, and one assistant administrator. It may be two, if we can afford it that year. Yeah, so the rest is done, basically by Monica [laughs].

DC: [laughs] You mentioned bringing in guest artists for your event. What goes into the process of determining who they will be, what your budget for them might be. I guess that depends more on their fee? Do you guys generally cover travel, lodging, meals?

TSD: Well, we try to keep the expenses the same over the year for the participants, just around \$1000. That is not going to cover living in the city of New York for ten days. We do offer scholarships. As we're able to raise money throughout the year, we offer as much as we can in scholarships to people, but we also kind of leave it up to them where they're going to stay. We have a few beds that we keep ready for people to use at the YMCA or a couple of other places, but I'll let Monica speak to that because she has more details on that than I do.

DC: Ok, and this is for the participants or the guests?

TSD: The participants. The guests are all in New York or driving distance from New York, so no one is staying overnight.

DC: Great. Can you talk about the advantages and disadvantages of it being in New York? We kind of covered the disadvantages of housing costs, bringing people in and having to house them in New York, etc. Could you talk about how New York is a draw just in terms of it being New York?

TSD: Because we have it in New York and we don't have to fly in any guests and all that stuff, we can have the best-of-the-best from around the city come in and teach, speak, and work with the composers. That's the grand thing, and plus, people like you

like to come in and get their feet wet in New York, and come and hang out and go see a Broadway show, and do maybe a concert.

DC: I think that was my second time ever being in the city.

TSD: Really?

DC: Yep [laughs]. I've been a couple times since then, but all I could think about was how everything was so tall.

TSD: Yeah, it makes you feel so small, but it makes you feel like you're part of some grand scheme so that is attractive to musicians. I can't remember, what year did you come?

DC: I think 2012? That sounds right.

TSD: 2012, ok. So were we still at Juilliard then?

DC: Yep.

TSD: Yeah, so now we're down at Mannes, on 13th street. It's an entirely different thing. When we were up at Lincoln Center, you had the allure of Lincoln Center. The plaza and everything, but now we're down there. It's more of the downtown vibe, which is ALSO super cool.

DC: I think we might have done a day or two at Mannes when I attended.

TSD: Yes, but Mannes at that point was at 85th street, which is kind of upper Westside, which is also cool, yet also completely different.

DC: Can you talk about what goes into the process of determining which school it's going to be held at?

TSD: Here's what we knew. We wanted to stay in New York, because basically we could live at home. That was another advantage of having it in New York City. We

didn't have to go anywhere. We could see our loved ones every night, right before we fall comatose into the bed [laughs]. We approached three schools about housing the festival. Juilliard was first, that was the first one, and we rented space from them. The collaboration was much more on the paying side as opposed to them donating their space to us. So, that had its advantages and disadvantages. I mean, we were at Lincoln Center, we did have access those beautiful facilities, and the dorms are right there.

DC: Yep. That's where I stayed.

TSD: Yeah, so that is all super, super helpful. But we were paying for it, so that means most of the fees that we were raising in tuition went straight to rent as opposed to guest artists or guest concerts. We [Imani Winds] were lucky enough to be in residency at Mannes around 2012, maybe a little later. They said part of what they wanted to have happen was to move the festival to them and they donated us the space. So, that immediately freed up a lot of money to bring in whoever you want, and more money for scholarships, so that was great. They do provide a little bit of administrative help. Our office was pretty much a practice room. It wasn't a big practice room, so it wasn't like we had office space, but some of the administrators did help us with picking out rooms, and figuring out some logistics of space.

One year, we had it at Manhattan School, because – this is through no fault of Mannes, but they can't schedule until very late. That meant we couldn't print our brochures until late and we couldn't send them out. Everything had to be shifted back a little bit. By the way it was an advantage in some ways, because we caught people who have already auditioned and have heard from most summer festivals. That meant they had already decided if they were going to a certain festival. They knew their schedule, and we

kind of fit in on the underside. We also hold it kind of late, and that helps because most people are done with their festivals, and this just a way to keep hitting that refresh button on your playing.

Manhattan School wanted to make it a Manhattan School offering, as opposed to Mannes, where it's pretty much ours and we run it the way we want. At Manhattan School they wanted to bring in administrators, their own staff, and have it just built in to their summer program series. They have a robust summer program list already, and that's what they wanted. We still might do that at some point. We would be paid through Manhattan School. At Mannes, we paid ourselves. That's just another model of how it could have worked. Manhattan School was extremely generous to us that first year that we used them. It was great!

DC: When you talked about getting space and organizing it at Mannes, is that mainly based on how many participants you have or however many ensembles you're putting together? Or is it more along the lines of knowing how many rooms you have and then making it work around that?

TSD: At this point, we've done it so many times at Mannes, we're going to have the same amount of students. We're not going to up it by some outrageous amount even if two hundred people decide they want to come. We're not going to take that many. It's always the same, more or less. We have about twelve or thirteen ensemble – you can check with Monica to make sure that's exactly right – and then we have under 10 composers

DC: At the end of the event, what are some areas – either scheduling or just like performance qualities – that you look at when you're looking at to determine if the

festival was a success? I guess counter to that areas you focus on when looking for things to improve?

TSD: What we weren't necessarily taking full advantage of, was for the composers, there was a lot of sitting around, because they've already written their pieces that the people were performing. We had to figure out a way to fill their schedules, so it was more of a learning experience in the moment as opposed to just write your piece and hang out in the lounge. I think that really enjoyed that actually [laughs]. They enjoyed the hanging! But just to make a little better.

The numbers were also important. Since IWCMF is about experiencing time with Imani Winds – there are not more of us when there are more people – we had to really scale it down so we could give each participant a good quality experience with each of us. That was a moment where we learned. One thing that we do well, that I'm very proud of, is that there is always a high amount of people of color at the festival, and I think that something to do with us and our mission of bringing quality music by different composers of color, what we look like, and all of that stuff. We attract a lot of students of color, more than most summer chamber music festivals, unless they are dedicated to people of color only. For it being open to everybody, we get a large amount of people of color to come both in the composers and in the performers, as well as in the guests who we bring in. We bring in a lot of people of color to speak, so I'm pretty proud of that. We have kept that going throughout the years really well.

What else do we do well? This is just Imani Winds in general. We're good at having a personal connection with the participants. We do that on stage, we do that when we're teaching. I think that works really well. You probably felt that with Jeff?

DC: Absolutely! I mean obviously I felt that enough to reach out to you guys to ask you to do this interview. I didn't feel seven degrees removed. When I left there, I felt like if I ever had to reach out to you all for anything, that it was completely reasonable. It was nice, where in a city that was totally unfamiliar to me, that if I had a question about anything, I was sure I could ask you all.

TSD: Right, absolutely.

DC: If you could teleport yourself back to the beginnings of the event – I'm finding the more I talk to people that have established things, this is a hard question for them to answer because they're in a routine now – but how do the long-term visions affect the short-term process? Making sure that in the upcoming year, you don't do too much.

TSD: How do the long-term goals affect the short-term goals? Are you talking about time management or....?

DC: Maybe? Say when you first started, your vision was to have fifty to eighty people. At the brass festivals we would always find out is that we overbudget, and be stressed out when the festival would come around. So, making sure you don't bite off more than you can chew even though this is where you want the festival to go.

TSD: Right, right. Well, it is all about the money. We haven't had that problem especially since we're not renting anymore. That freed us up financially to only take on who we could afford to take on, and then only give out a certain amount of scholarship money. We base it on that. That hasn't been a problem.

Artistically, the festival was started by Valerie Coleman and she is a visionary, a tremendous visionary, and an incredibly intelligent person that comes up with these

grandiose ideas. I think she wanted the festival to be kind of a catch-all for all of our activities, so like commissioning, performances of Imani Winds, performances of you guys the participants, performances of guests and all that stuff. Again, money has dictated how much of that could be brought to fruition. That's the short-term of it, is you can't do everything you want to do.

Besides Valerie, the rest of us also have lots of names and lots of friends that we want to bring in to work with the students, so I think it's just the short-term of that is that we try to come up with themes now for every festival that we do. One festival had the theme of African American composers, one was Latin American. Last year during the pandemic, the theme was empowerment. We might keep that going for this next year, too. We haven't talked that through yet, but I think that's what going to happen this next year. I know you want to talk about pandemic a little bit, right?

DC: A little bit, if possible. What is that shift like? How did you feel that you could present the festival in the best way?

TSD: Right, for the first few months of the pandemic, we didn't know what the heck to do. Are we going to do it in person? Maybe by August, it will be ok, you know. We were kind of frozen in time for a while there. Then in June, we just said "let's figure it out and make something virtual happen". We went from ten days to three days, with three events a day, with it all being us and very few guests, just to keep the cost down. We wanted it to be open, unlike the normal festival. We wanted everybody to come. We charged very, very little. It was under a hundred dollars to come to the whole thing. We had individual instrument masterclasses. We also had a composer event where we featured people who were part of the ECP, the Emerging Composers Program. We had

alumni who were successful come back and talk. We had a breathing and relaxation seminar because everybody was so stressed over the summer. Other than that, it was all us. I think it was successful. I'll let Monica speak to how many people we had. It wasn't fifty-eighty, it was more than that.

D.7 (via Zoom) – Dr. Tonya Mitchell-Spradlin, Associate Director of Athletic Bands – University of South Carolina Band Clinic

Dakota Corbliss (DC): What is your role or title for the event in question?

Tonya Mitchell-Spradlin (TMS): I'll talk about the University of South Carolina band clinic because I spent three years with a similar job with that organization. When I taught high school, I started a symphonic camp and we did do that for four years. That process was organizing all of the students who were in all of the bands, for a weekend of masterclasses, sectionals, and clinics with guest conductors. So maybe I could talk about that a little bit later, but I'll gear it towards band clinic from 2017-2018 to 2020, because it's fairly recent. I won't do the Penn State one because every day is a new adventure trying to figure out what to do in a pandemic and it's my first year.

We'll do band clinic. My role was Assistant Director of bands at the University of South Carolina which equated to support and logistics for band clinic, planning and organization of the entire thing, and then specifically, introducing concerts and giving awards and guest conducting with any of the ensembles that performed every year. I guest conducted with either symphonic band or wind ensemble, and I was 100% in charge of all of the auditions and masterclasses that we organized, and the student hosts who served each of the conductors in the four ensembles.

DC: Can you talk a little about the format, so the length, its purpose, and about how many participants you had there?

TMS: The band clinic is huge! [laughs] There'd be four bands of roughly a hundred students – so roughly four hundred students on campus. That was whittled down from seven or eight hundred who applied from schools in the southeast, as well as some schools further away from our community. We always had students coming from Virginia or maybe New Jersey – kind of all over the place just as band clinic grew.

It's four days, and for those four days they can choose to stay in a hotel. I think that's what really helped get a lot of students – the fact that there is a hotel nearby. The first day was an audition day, so nothing on that day besides audition for placement in the ensemble. If you're asked to be part of band clinic, you're already part of the group – you're not going to get sent home if you have a bad audition. There are also some concerts later that day, but no official rehearsals. The next two days are full days of rehearsals, masterclasses, and a couple of concerts. The last day is dress rehearsal, sound check, and final concert.

The purpose of band clinic is to feature high-level honors instruction to our community and our surrounding area. It's also to highlight excellent musicianship and teaching through the students who are in the concerts and also with feature concerts. High schools would apply to be performance groups at band clinic. If they were accepted, then they're allowed to perform at band clinic, so it's kind of an honor to perform on that stage. Then, of course, it's a great recruitment because of the masterclasses and the auditions. Its excellent recruitment to the University of South Carolina School of Music.

DC: When do you start and how much time do you allot for planning?

TMS: Planning would start immediately after the event ended, so a year in advance. I think for the very first one, the very first band clinic, was probably planned in a number of months, with the bulk of the work happening at the very beginning to get the ball rolling, and then right next to the start of the event. Some items take more time than others, like finding clinicians takes time so that they can program appropriately. We would buy all of the music, and then stuff the folders, so we're always clearing copyright laws. That takes a lot of time planning so you can get music and get folders prepared.

About a year out – what I really liked about working with Scott Weiss and Cormac Cannon – is that they had spreadsheets and what needs to happen, even months out. Contacting clinicians to find out if they would want to play or determining the high school honor bands that are chosen to perform on the stage. They submit their materials in the summer for this February event.

Each week leading up to the event, we would have a weekly meeting. The band area always met once a week. We'd just talk about band clinic – what do we need to do? We need to make sure that we have contacted the MBAs to make sure we get awards, we need to make sure we have citations of excellence for the conductor, we need to make sure we get all of our music, and that we have information that has gone out to high school band directors so we can advertise. We need to make sure we advertise at SCMEA and Midwest and all of the big events. The week of would be several hours of work getting everything put together, and the day before – grad students, mostly – are at school the longest. The day of audition day we're lucky to get home before midnight.

DC: Wow. Is that just from tabulating everything from the auditions?

TMS: Yes. Tabulating all of the scores, putting it all together, some auditions run longer than others. The clarinet auditions usually run until 9PM, or so. Making sure that everyone is placed appropriately in the bands and then also tabulated into our systems, so if there is an issue we can contact their families. We need to put their emergency contact information in our system. Then, make sure that there is a piccolo in this band, or that the pianist gets in this band because this band is doing a piece that is doing piano and this band is not. All those little things and finally putting it all together to finally share with students takes a really long time.

DC: So, when you say that you start planning right after the year's previous event, do you think that that is a strategical thing to say, "Ok, these are all of the things that we wish could have gone better so let's go ahead jot those down," that way in the future they don't pose as much of a problem? Or is it more, "Ok, this is done so who do you want to bring in next year?" Do you think it is more of a reactionary thing or a proactive planning right after the previous year's event?

TMS: I would say 90% is proactive, and maybe 10% reactive. As the event is going on, everyone involved is keeping notes on how it can be better on a shared Google Doc. During band clinic, what are some things we can do each day that will make this day better/smoothen? We type it in real time. It's so easy to forget when you're running a big camp – there's so much on your mind. You don't sleep. You're just going and going. Even if things are running smoothly, there are four bands going on and a high school band director in a clinic, so you're just running around. Maybe you're conducting something, and even if all goes exactly as it is supposed to, it's still a lot. So, we've had these little documents where we type in "Audition Day... we could use walkie-talkies to

communicate. Ok those didn't work because its too loud, so we should use cell-phones with Bluetooth devices so you can hear your phone ring in the warmup room, so you don't miss anything". Or maybe, "I should share my cell phone numbers so people in the audition rooms can text me because I'm running around, and I probably can't talk on the phone." Little things like that. "These signs are really helpful, but it wouldn't be so much better if they were color-coded so they stood out from these other people's sign because they have an event next week, or they just had an event." So little things like that we take stock of, and then the meeting immediately after the event was "what went well?" Let's debrief. "What didn't go well, what can we fix?"

DC: Yeah, with the brass festivals, even if it's the last thing we want to do, we make sure after the concert and everything is cleaned and packed up, we sit down and go to dinner. Everybody kind of vents – about the good things first, obviously – because we haven't ever felt bad at the end of the week. Seeing the culmination of the event is so nice. Finding little things that we didn't expect to go so well that helped so much is nice, and so is talking about things that didn't go well so we can plan for next year.

TMS: It's actually my favorite part – the culmination of big events like that. My favorite part is when everyone comes together, and they share what went really well about their role, or how they were supported, or a funny situation that happened with a student or parents. I like that kind of stuff because 1. It will make the next time we do it so much easier 2. It really increases buy-in from everyone that's involved and 3. It's fresh on your mind without being immediately after, so everyone has had some time to sleep on it and let it marinate a little bit.

DC: What kind of factors determine how many people you need to help? For band clinic, was this something that was volunteer-based or was their compensation? I know when I was doing the auditions, you all provided meals. Is it a person-to-person ratio, like student to staff, or does it depend on the setting?

TMS: I think it depends on the setting. The thing about college is that we don't have those rules like you do in high school, where you have to have one adult for every ten kids. There's a mixture of student volunteers and adult volunteers for band clinic, because we have students in hotels. Our particular structure was that you could drop your kid off and they'll stay in the hotel, and they will be monitored by band directors, who are the adult volunteers. The reason they're band directors is because they have degrees, they're adults, they have background checks, they've been fingerprinted, they've gone through the whole system. So, they're safe to leave kids with. That's one tier of the volunteers. They're extremely important.

Then there's another tier, who are student volunteers. They're the ones who host the bands, make sure things are set up, help with tear-down, help with labeling, and answer the phone on the weekend when the staff has gone home. They help move things here and there, help direct people, or stand in the street to make sure that students are crossing the street the right way, because they're parents are trusting us to take care of them in the city. The student volunteers would do that kind of stuff, too. I think – you said what kind of factors determine our need for staffing. I think the number of students necessitates a large number of staff, but also the fact that we have a hotel. If we didn't have a hotel combo with our clinic, we wouldn't nearly as many staff.

DC: Right, because you wouldn't need the chaperones over at the hotel. Do you have a rough estimate for how many student volunteers you had for the day-to-day stuff?

TMS: Hmm. Maybe thirty a day? I have a document in my Gmail somewhere that has all of the tasks that students could sign up for in a day.

DC: You talked about bringing in guest clinicians. For this particular event, what goes into the process in determining who they'll be or what your budget for them might be? Did the band clinic handle all of the lodging, the meals, the travel, that sort of stuff? Does that go into consideration for what their fee might be?

TMS: The band clinic for guest conductors and clinicians – and you also asked a question earlier about when would we plan for those guests in the future – we would just sit down and think, “who would be great guests to come in”, and make a long list. You only get to choose four, but there might be some on the list for the next few years.

In their honorarium, travel, lodging, meals would be included. That's pretty standard. Every time I do an honor band, usually travel, lodging, meals are all lumped into my honorarium cost. Or, at the same time I'm given an honorarium, I'm also given a, “We'll go with you to all of your meals, but don't worry you won't need your credit card... We'll check you into your hotel, don't worry you won't need your credit card.”

[laughs]

DC: [laughs] Right. Ok. So, when you decided who would be great, would it be based on location? I mean, for a recruiting purpose for the school, is it helpful to get somebody that is from the area or at least the southeast, or are you looking to bring in “names.” I guess somebody at the top of the profession.

TMS: For the honor band, we would try to bring in a “name.” Somebody who has been doing this for quite a while. Someone who has worked with honor bands before. That would usually be where the collegiate conductor came in. The other conductors didn’t necessarily teach at colleges – in fact, we would make a point to try to bring in high school band directors, so we’re supporting educators.

We also would try to bring in people from all around the country, and not from our area. Actually, it could be problematic to have an honor band where you bring in people from your area because then you get into this whole hierarchy of “why did you bring this person in and not this person in?” And, of course, you don’t want to bring someone in from a college near ours because we want them to come to South Carolina, not Clemson. Sorry Mark Spede, you’ll probably never be invited to band clinic – not because we don’t love him, but because we just want the students to love us [laughs].

All of those things would be taken into consideration. We would also try to make sure we were bringing in a diverse group of people so that we could show the young ladies who played in the ensembles that there are female conductors, which occurred, I think every year I was there. Maybe two out of three years I was there. We openly discussed our representation in our conductors that we were bringing in, in terms of where they’re from, what their background is, and also what they look like – racial and gender diversity, as well. So, we took all of those things into consideration.

DC: Great. You talked about how nice it was to have the hotel nearby. Can you talk a little about how the location of just being downtown contributes to the success of the event?

TMS: Oh, yes. It's extremely important. It's so important. One, it's easy to get clinicians to come when they want to be in the location. Two, in terms of ease of travel – I've gone to honor bands where it's just been such a hassle to get there. I was so exhausted transferring flights, being on a bus, or being in a car for a while, and then getting to the hotel – you're just tired. Also, when you know your travel is streamlined, it is a lot easier for students. The fact there is a hotel nearby is good for parents. It's also great for travel in order to get people who are outside South Carolina to come to South Carolina. If there is a hotel and a college, there is probably a lot of restaurants, coffee shops, things to do. That helps as well because you don't have to worry about where your next meal is going to come from. It would be a very different event in a rural setting. It would probably be difficult to get four hundred students to come.

DC: Similar to what you were talking about to having local businesses around – I would imagine with a university-sponsored event, this could be hard in terms of any kind of financial incentive, but partnerships with music stores – did that play a role in band clinic? Did you bring out Yamaha or Conn-Selmer, etc., to have them there for the students? I imagine the paperwork behind that could be difficult.

TMS: Not for band clinic. I organized our drum major clinic, as well. That's another big thing that we did in the summer, and Conn-Selmer would have Tim Lautzenheiser out for free every single year to do a leadership session. We didn't have that for band clinic, though, so we didn't have any sponsorships in terms of Yamaha or Selmer or anything. We did partner with our local music stores. Pecknell would be on hand and would help fix instruments, when needed. Musical Innovations gave us folders every year, so we didn't have to pay for folders.

DC: This probably goes with the sheer number of students that are on campus, but how do you determine how much space you need? I know with the masterclasses and other sessions, that's kind of hard to predict until you have a schedule.

TMS: I think the space is determined by the overall vision for the event. I think band clinic's vision is to build musicianship through exposure to excellent conductors, and students who play at a high level, just like the individual who is part of the ensemble, as well as exposing them to the expertise of our faculty through masterclasses. With that vision, it kind of necessitated – “Alright, we'll have at least one band, and then we need X number of rooms for all of the masterclasses to take place, or the sectionals.” That required having ten to twelve locations. I talked about being vision first, because technically we could have done that exact same thing with only two spaces. We just would have had to rotate use of the space. We're fortunate that with band clinic, everyone could go to their own space.

The size of the ensemble also made the spacing a legitimate consideration. The biggest ensembles we put, obviously, in the biggest rooms. Koger Large or Copenhaver would get the biggest one. 016 would get hot, so knowing the limitations as well. How do we enter and exit? Are there two entrances or is there only one? This is a big deal. I've been at honor bands before where there is only one entrance to the room, and it is problematic.

Storage space also determines where things are kept. Because students are in hotels, it's difficult to go back-and-forth with a tuba or a baritone saxophone. We were able to give them some storage space. That's a consideration that I haven't seen at all

honor band events. Sometimes I see students lug their instruments into their cars and I'll think "Oh, there should be a place for them to keep their instrument."

There are a couple of other things, too. If the space you're using is not immediately connected to where most of the events are. The hub of band clinic is the School of Music, but there is one band who rehearses in totality at Copenhagen. There's a bus that is needed to get those students back and forth. Before there was a bus, I don't know how students got back and forth – maybe there was always a bus – but the bus is the reason that's doable, instead of asking students and parents to drop them off. Our band clinic – it's one of the only band clinics I've seen where you come and we take care of anything.

DC: In that wrap-up meeting at the end of the event, are there certain things that – I guess, depending on what you were in charge of – that you're really looking at to determine "this was a success, this ran really smoothly, and I think that if we do this next year it's going to work just as well as next year."

TMS: For the event as a whole – you know, we're educators. We don't have a job if we don't have students to teach. If the students enjoyed their experience, if we feel like they got something out of it, that's important. As a band director, there's this look in students' eyes, that they are enjoying what they're doing, and there is also a look when you can tell that they are so over it and ready to go home. Then you have to figure out. Are they just tired? [laughs]. So if students are having a good time, or if parents are happy – then overall it's a success.

When I did the auditions and the masterclasses, if I saw if there were rooms with major lulls and no one coming through, and everyone was somewhere else – if there was

a lack of communication, I would look at that as something to fix. My first time doing that I definitely found things to make better the next time, and then the next time. When it comes to logistical flow, if you asked someone “what’s happening next?”, and they could give you the answer, that would be great! Versus “I don’t know, no one gave me any information.” That’s a problem.

What I liked about working at South Carolina, that while, yes, there are fires to put out, there is a strong, strong push in our department to prevent fires from starting in the first place by being so organized on the front end. That way, if a fire pops up, it’s pretty easy to put out. This whole idea of we’re all running around like chickens with their heads cut off. That’s not actually the case. We’re busy, but not stressed. If everyone knows their role and how it supports the whole, that helps with that.

We always got feedback from clinicians – “What did you like? What can we do differently? Do you like the schedule? Should it be a two-hour rehearsal, or do you want a three-hour rehearsal? How can we fix this?” My personal knowledge of being a clinician – you’re running a clinic for band, and all of us who ran it are band directors who have attended a number of other clinics for band. We’ve all been guests, and we’ve seen a lot of different ways of doing things. While we’re somewhere, we might think, “Oooo I loved that they do this thing, we should do that at our clinic” or “Oh, I didn’t like this, we’re not going to do that.” [laughs]

DC: [laughs] Right. I think you kind of specified exactly what the vision is for the clinic. This might actually be a good question because you’re new in your position now. How does the long-term for what you want the Penn State event to be affect your short-

term goals? How do you bite off just enough rather than trying to achieve too much all in the first go?

That's an excellent question, because I have sat down and mapped it out. What's the vision next year, and then next year, and then three years, five years, and then ultimately what do I want to see from this event? How does it align with my colleagues?

At South Carolina, that's a band clinic. What we host here is not a band-specific event. It's for the entire School of Music, of which there is a small band portion. So, having a long-term vision – having any vision – in order to make it executable, it just has to be articulated often so that other people know what it is, too. Sometimes it is hard to enact a vision alone. It's much easier when other people know what you're moving towards.

What I have at Penn State, is specific people whose job it is to recruit. That's their only job, for the most part – is to recruit for our music programs. So, I spend a lot of time talking to them about what we can do and how to get there, and “hey, this might not work this year, but do you think that maybe we can lay the groundwork for this?” It's much better to bite off small chunks, and then talk about the big picture, than to try to do the whole big picture.

It's hard to wrap your head around a vision or a large structure, or to do something new, when little things that should be firing seamlessly aren't working. So making sure all of those little fibers and connected threads, and people's roles, and all of that is really solid. That makes everything else so much easier. It's just easier to breathe and have more fun.

DC: I have one more, which is sort of every operations person's wrap up. Is there anything that you find you had always devoted more time towards?

TMS: I wish that we had moved – I guess there's two things that I wish we had done a little bit differently. One is just technology, and using digital resources to make things easier. The first time you have to use technology, it is harder, but then every time after that it's ten or twenty times simpler. I know I was kind of reluctant to do things digitally because I knew how to do them really well manually. I wish I had moved that a little bit faster. That's one of my goals here at Penn State. I don't care how long it takes – I'm going to learn how to do it the digital way because that's the way I need to be doing it.

I also wish that we had encouraged more representation in our conductor's programming. I serve on the national council for Tau Beta Sigma, and my job as Vice President for Professional Relations is essentially to plan our national intercollegiate band. This year I was tasked with talking to the guest conductor – this year is Cynthia Johnston Turner, who is the director of band at UGA. Next biennium it will be Rodney Dorsey, who is the director of the bands at Indiana University. My task was to talk to them and ask specifically, "Would you make sure that your program is reflective of the students who are going to play, so not just males, not a single gender? Not to tell you how to program, and not to tell you what pieces to like and what pieces to put in this setting, but we'd really like to see a program that is representative." That was the first time I have ever been part of a group that did that. I'm positive South Carolina is doing that now. We didn't do that a few years ago, and that's something that I wish I had pushed for. Every

day is the day to start. You can't be mad at anyone for not doing it two years ago, three years ago, four years ago. So, let's do it now.

D.8 (via Zoom) – Dr. Madeline Tarantelli, Director – 2021 Intermountain HornCon, presented virtually

Dakota Corbliss (DC): Can you talk about your role and responsibilities for your event?

Madeline Tarantelli (MT): This is really interesting, because last year I came to Utah Valley University on a one-year contract. I was supposed to host it, but because of the late turnover in professors, they decided to hold it at BYU, which is ten minutes down the road. The main organizer is from the Utah Horn Club, and she approached me. She goes, "Hey! I know you're pretty close with Denise. We were wondering if you could get her to be the guest artist and if you could do the horn day at UVU next year." And I was like, "Sure. She'll do it if she's free and we can pay her accordingly and blah blah blah, no problem." That's pretty much all the information I got. My first question was, is this a Utah horn club event or is this a UVU event? I wanted to be a little cautious about not asking that, because I wanted to make sure that it was going to happen the right way.

The horn day last year went pretty well. There were, you know, some bumps in the road just as a participant. I was just like, who picks this? Where does money come from? Am I in charge of this? Do I decide it? How does this work? So, I just did it all myself [laughs]. I think that's what happens. From what I've heard and what I saw last year, I think its whoever is hosting it just does it all with assistance from area horn people/volunteers. The horn club isn't an organization formally, so I had to do this all through UVU. I can also micromanage it a little more of the way I want, and I'll

definitely come back to that. I should have done that just a little bit more and it would have gone 100% the way I wanted it to... it went about 95% of the way I wanted it to.

The next question was whether we would be in person or not. I think we were still debating that in September. We all figured the date it would be – February 20th. I think we came to that date over a year in advance. Then the pandemic happened, so I said, “I don’t know what’s going to happen, so let’s just say it is online so we can commit to it and also so we can reach a broader audience.” My big thing was that I wanted it to be affordable and accessible, so I even gave out a free code to all of the collaborators. I said, “if you have students that are really financially struggling, give this to them. If you’re participating as a presenter or a judge, don’t pay for it.” Some people still did, which was great. We agreed on ten dollars for early bird - which is so cheap - and then fifteen dollars after that deadline.

In terms of our budget – I was just typing some of it up again. I definitely under-budgeted, but it all comes back to, is this a UVU or is this a horn club thing? Halfway through the process, they said “let’s have a horn club meeting and we can talk about all his stuff.” I told them I had already submitted the grant proposal, so these are the costs. They said, “well I think we should pay our judges X for all this stuff. I think Y isn’t enough.” To which I said, “I agree... why didn’t we have this conversation earlier?” So, I had to figure out where to get that money from. Luckily, I think we’re going to make money from this. We can put whatever we make into our brass account. The communication from admin. was just so bad, on multiple levels. I was told fifty cents for each registration would go towards the box office. Then I was told that ticketing takes eight percent. In the grand scheme of our budget, it’s minimal, but what if we made

twenty grand? I don't care that I have to pay it. I care about not being told. So, in terms of your dissertation, what makes for a good event is communication! Often and clear. It's really simple, and the fact that people miss that just doesn't make sense.

Denise's fee was very reasonable. This was for a masterclass, a warmup, and a lecture, and then we added judging, but I paid her for that as well. Her fee for those three things was [redacted] for a virtual event, which was very reasonable. Then we offered... well let me go back to the whole structure of the horn day. I knew I wanted Denise to do her routine, that's her whole thing. I wanted her to do some sort of lecture. She can talk about everything so eloquently and clearly.

I wanted her to do a masterclass, for sure, because she has mastered the art of masterclass-ing. Then, I was talking to one of my buddies who is amazing with video production. I was consulting with him and said, "I want to do this thing online and I want it to look good." I don't want people to log into Zoom and just see a bunch of windows. I embedded an OBS, which is an online broadcast system. I wanted to have a nice little banner, not just a welcome video. I wanted to make sure that if people didn't buy Denise's routine that they could access it, but still see her presenting. So in OBS, I would scroll through the routine as Denise was presenting. My colleague helped me out with all of that tech work, which was great. My girlfriend did the artwork. You probably saw that Horn Con graphic floating around.

For the masterclasses, I wanted it to be Utah people to have a community element. I wanted the judges to be a local teacher, a university professor, and a symphony person so we could get a nice, wide scope. Even though the local teacher that I had on is pretty

much the only teacher here, I still felt like with three people, they could be unbiased if their own students auditioned. I wasn't really worried about that.

My colleague who did the tech work said that we should do a solo competition, which I thought was a good idea. Because of COVID and wanting to make sure that we're being safe, and to avoid access problems, we did a solo competition without piano accompaniment. The prizes weren't amazing, but they were pretty good. First prize was a lesson with Denise and \$100, and runner-up was a 30-minute ask-me-anything and then \$75. Our total budget was probably around \$1800, which is pretty cheap for a big day like that.

DC: You're the only person that I've talked to whose event has been straight-up online, so it helps that you don't have to fly Denise out, put her up, and pay for her meals, and all that stuff?

MT: Yeah, it would be twice the cost easily. We had about eighty people registered, and then the competition fee was \$25. The competition was twice the price of the actual event, because we needed to pay for the judges. I emailed comments to everyone, and you're paying essentially for those comments of the judges. In terms of logistics, it started out by building the schedule –warm-up, lecture, presentations, break, masterclass, solo competition, break, and then close it out. During our breaks, we wanted to have vendors, and I was like, “well, how do we do this?” So, I say, “let's just do a slideshow and they can offer discounts.” Normally, we do prize giveaways. If they wanted to offer a prize and cover the shipping cost, we could do that, too, so we ended up having fourteen prizes and the vendors shipped prizes out which was very generous of them.

Now, the presentations – this is where we got into some problems. We had an hour, or three presenters at twenty minutes a piece. I personally liked these, kind of, bite-sized topics. Katy Ambrose’s topic – her presentation was amazing. Her research, I love it. It’s so important. It really fills in a gap in history here. She had to go pretty quickly. I ran into a huge problem with one guy. He came recommended by someone locally, but I should have probably done a call for proposals. He said he was going to talk about the horn scene where he lives, which I thought was cool, but ended up pitching his schools and using it as a recruiting thing, which was upsetting. If anyone is doing a recruitment pitch, it should be the host of the event. The only thing I did was a little mention in the credits, and I felt selfish. So, if I were to do this again, I would only have two presenters for 30-45 minutes and I would do a call for proposals. I felt like it was pretty casual, and that it would be fine, but I was wrong.

When I was talking with Denise, about the fact that it mostly women that were on our panel. Some people were like, “It’s really cool to see female composers on the solo thing.” No one mentioned our judges, presenters, or clinicians. I wanted to have this list of awesome women for the day and show people that “hey, this is normal,” so I’m really proud of that. In terms of the judges, I wanted a variety of experiences and playing styles. We have these three who have played in huge orchestras and you also have university professors, as well. We wanted to make sure some of the music was easily accessible, or something that was easy to order in a couple of weeks. We would have loved to have some Kerry Turner on there, but it just takes a while to ship and we wanted to keep shipping costs low for the participants. So, you know, *Laudatio, Canto Serioso, Nocturno*

– those are all pretty standard, but we also wanted to have some of the music from Denise’s album, and we also have female composers on there. What a concept!

The masterclass – we had two age groups. No high schoolers submitted, which was disappointing, because who doesn’t want fifteen minutes with Denise Tryon? It was pretty straightforward for high school – just record a solo. College was just the exposition of a solo or three standard orchestral excerpts.

The ticketing was a nightmare due to lack of communication from university staff. I had people asking me whether they should wait for group pricing or do the early-bird special. Their delay was causing me a lot of unnecessary stress and work.

DC: Yep. That’s the worst thing – when there are things going wrong that are out of your control, and you can only wait on someone else. Is there a particular part of it where you felt like you had spent more time?

MT: Actually, no. Without a doubt, no. I spent so much time on it. I found out that this, on top of a bunch of other things, was causing my tinnitus to flair up. At first I thought it was just a genetic thing, but it turns out it was 100% stress-induced, and it’s been a lot better. I definitely put in enough time. I’ve gotten a lot of compliments about smoothly it went.

DC: That’s awesome.

MT: Yep, and it was just really that problem with the one presenter. I had a couple of really minor tech problems at the very end, so I had to jump to FaceTime camera instead of OBS, but that was it. One little thing that was really helpful was that I had a script, particularly for something that was online. Now I do scripts for online lectures and recorded materials.

**D.9 (via Zoom) – Dr. Scott Weiss, Director of Bands – University of South Carolina
Band Clinic 2011-2019**

Dakota Corbliss (DC): Can you speak about your role for the University of South Carolina Band Clinic?

Scott Weiss (SW): I worked, I believe, ten band clinics before moving to the orchestra director role, with the event having been going on for thirty something years by that point in time, and frankly, priority one was not to mess it up. There was a very well-established agenda with it. There was a great following within the high school band community, not just in South Carolina, but beyond. It had been the brainchild and baby of my predecessor James Copenhaver. In the transition to the new director of bands – being me – I’m sure there were lots of people wondering “oh, is band clinic going to change? Is it still going to thrive? So, my priority number one was to just make sure that we preserved the things that were great about it. I set out to not change anything right way because that would have been the kiss of death, I think. I just decided that anything that bothered me I would change incrementally unless something was hugely problematic.

There were a lot of great things about it. I mean, first of all, the entire intent of it is recruiting for the University for the South Carolina School of Music, and in that way, it has been and continues to be a goldmine for us. When I was conducting the Wind Ensemble at the university, I would regularly ask how many of them had gone to band clinic, and most of the graduate students had not, but most of the undergraduates had. We certainly did not want to mess that up and I don’t think we ever did.

The format was perfect. High school band directors recommended students to come. A process of nomination, invitation and then acceptance was one that we worked very hard on. Over the years, that did change. It went from a very paper heavy nomination, invitation, and acceptance process to what is now is all online. Even that, I was reticent to change right away because, you just don't want people going, "Oh! It's all different!" So, that format we kept the same.

We kept the format of having an honor band and then symphonic bands underneath it. Kids will show up to the event and take an audition for placement into the different bands. The first thing that I changed was that we had an honor band, and then two symphonic bands, and then it was all 'off-the-record,' but everybody could tell that then there was a bottom band. They rehearsed in what is our choir room, 006, and it was this hundred-piece band rehearsing in this tiny room of all of the least experienced kids. We allow every band program that wants to nominate their kids do that, so the diversity in levels that are coming to the band clinic is pretty huge. So, that band was not the best experience for the kids that came. The first change I made was, "No, we're going to have an honor band and three equal symphonic bands. We're going to do what we say we do in providing every student a great experience, and we're not going to rehearse in 006." We were able to make that change, and that was a change that didn't really require any fanfare or advertisement, and therefore went over without really people noticing.

There's a strength in numbers in those symphonic bands, because they average about a hundred players. The kids that are less experienced than the others can kind of rise up with the other ones, because they're surrounded by that. When they had to fend for themselves, I think it would have been a very different situation.

DC: I had a question about how your long-term vision for the event, so maybe after your first year, you kind of dove into something that was already established. One of the questions that I write down and send in the email questionnaire is “how do those long-term visions affect your short-term process,” in making sure you don’t bite off too much each year? You mentioned you didn’t want to change too much too quickly, but when I talk to people who are a little bit earlier in their long-term vision, it’s more about expanding the vision too quickly, rather than those adjustments you mentioned. So, after that first year, say you wanted to change ten things. Is it one a year or does it depend on what that change may be?

SW: Right. There’s a couple of things that needed to be changed, and when you inherit something like a festival like this, there become the things that HAVE to be changed, perhaps. Then there are the things that you WANT to change and evolve and grow over time. So, the things that had to change – there were two major things that had to change, besides the fourth band situation.

One was that the festival was losing tens of thousands of dollars a year. The reason for that was that it was a recruiting event, and it was essentially being underwritten by a summer band camp. That band camp was not a positive event for the University of South Carolina School of Music – for a lot of reasons. It existed to fund band clinic, but it did not show us in our best light. As Director of Bands, I said, “you know, we’re only going to do those things that show us in our very best light, and so we need to get rid of this summer band camp.” We replaced it with the Drum Major clinic that we do now. I said right away “we’re not going to do something to pay for something else.”

That meant that band clinic needed to start to pay for itself. Kids were... I don't remember, Dakota how much they were paying to come, but it didn't come close to paying the expenses. The Koger bill alone is huge. That was an example of something that took us six or seven years to gradually increase the fees to the point where it paid for itself. Now, it pays for itself instead of losing – I think it was losing about \$35,000 a year. It happened in five-dollar increments. The housing went up five dollars and the tuition went up five dollars. Looking back at that, that went fine.

I think the first year... so the first year we kept it all the same and I said, "I'm just not going to raise anything." The second year, things went up. I also wanted to make sure people were seeing what they were getting, so I think I had Ray Cramer conduct the honor band that year, which is of course a household name in the band world. That things went up five dollars was probably less noticeable than the fact that Ray Cramer was conducting the honor band. That was an incremental change. The big change that I needed to make that was sort of an emergency thing. I needed to change how we staffed the event.

It's a residential festival. We housed the kids, and the people that were supervising the kids in the hotel, at the time, were undergraduate music education majors. That is not a long-term recipe for success. To have 17 and 18-year-old high school kids being supervised by 20-year-old college kids. There is just too many things that, over time, could go wrong, regardless of how selective you are with your college kids. So, the big change that I made early was that "we need to have adults that have gone through background checks that we can make responsible from a residential standpoint with these kids." That's going to cost us money, and it is going to require a lot of work on our part

to identify those people. What we ended up doing, was that we hired a staff of public-school music educators who have already been through background checks and we brought them on as paid staff to supervise the kids. I was not comfortable with the premise that undergraduate students would be supervising these high school kids. That's an example of the change that I need to make like that [snap] that actually had negative implications on the other change that I needed to make, which was that I needed to pay for itself. I had just increased our budget by a lot.

DC: Is it still that way now or is there an incentive for the band directors, such as their kids don't pay fees or anything like that?

SW: Well, there is the option of being a commuter – you can commute to the event each day. You'll still pay the tuition but you're not going to pay the housing, but no. One of the reasons that this has been very successful is that we do the supervision for the band directors. In Georgia, they have what they call JanFest, which is modeled after our band clinic. If you're a high school band director bringing kids to the University of Georgia for JanFest, you bring your kids, you make the hotel reservations, you handle all of the housing and supervision yourself as the band director. That's an appealing model to me, honestly, but changing that would have not been good for the band clinic because the band directors are not used to that. So, saying "hey we're going to do what they do in Georgia" – a South Carolina band director, for instance, would go, "well, that's another weekend out of my life. I'm not really interested in doing that. I already work every weekend." That was an example of a change I didn't feel comfortable making. Instead, we made the investment to do the change in how we staffed and it is still structured that way.

DC: Got it. In terms of other staffing – I know a lot of it is student volunteering with the auditions, hosting, and that sort of thing. Is there a formula to determining to figure out how many people you might need to make the event run smoothly? Obviously, you have the band faculty – the three directors and the graduate assistants – but in terms of everybody else, what goes into that kind of decision-making?

SW: Good question. So what is absolutely key to that particular part of the festival is buy-in from the applied faculty. If we were to have applied faculty members that, say – because we don't pay them to do this, to do the part [of the festival] that they do – if they were to say, "it's not meritorious of my time. This is not worth me coming in on Friday afternoon to do a masterclass, or whatever else... I'm not interested..." then this event is dead in the water. That's a key component to this particular event.

Now, I mean, an applied faculty member... this is a well-honed clinic. As we've hired new people onto the applied faculty, I have never gotten any blowback from any of them, because essentially, you're bringing all of these kids to their front door and saying, "here are a bunch of really good, prospective students for our school of music and for your studio. You don't have to travel all over the state or beyond – here they are. They might not all be good candidates for your studio, but some of them are." That buy-in and communication with the applied faculty, and the involvement of the applied faculty into how things go is really important. I had an early discussion as I was looking at the clinic when I took it over in 2010. I asked a lot of questions of people like "what do you think of this and what do you think of this?" One of the big conversations I remember us having – via email, but still – was the length of that masterclass. Some people said, "it would be nice if we had more time with the students," and some people said "absolutely

not.” Involving them was a really important of the process and keeping them engaged in it, I think, is an ongoing thing I think is really important, especially as you hire new faculty.

DC: In terms of the student staffing, is there a number of hosts you have to have around the band at a certain amount of time? Does it depend on the students’ availability and their willingness to work X amount of hours? Or is it, “hey, we really want you to do this, here are your shifts, can you do this or not?”

SW: I think it’s a mixture of both. It’s been several years since I’ve run this event. There are certain jobs that sort of require “all in.” Some of the band hosts, for instance. We have two hosts with each band and they’re the people that take attendance, make sure that kids are in the right place, and all that kind of stuff. That’s a full-on day job for the three days the bands are in town. There are other jobs that are more hourly, where you can pop in and you can see how this is going, that kind of thing. The band grad assistants are all in. The band hosts are all in. The percussion monitors for each band are kind of all in because you have to remember that Sammy is going to play marimba on this piece and Sammy needs these mallets because, whatever... so having a different percussionist come in every hour wasn’t going to work very well. We needed some consistency back in the percussion sections. There are other things where we’re just sort of monitoring practice rooms during auditions. We can change over personnel every hour on that.

DC: In terms of bringing guest artists, like the band clinicians in this case, what goes into the process of determining who they will be, their compensation, and in that fee, do you include travel, lodging, and meals?

SW: We have a set fee. All four guest conductors get paid that same fee. There is a bit of a hierarchy... hierarchy is a bit of a tough word, in this case, but we do hire an honor band conductor. That is usually an international name in the band world. That's where you end up with Ray Cramer and Jerry Junkin... people like that.

If I'm invited to a college campus to do an honor band like that, I am careful not to recruit for the University of South Carolina, because it's a recruiting event for the other school; however, if I'm super awesome in that role, there's no way that kids aren't going to go, "where does he teach?" I was kind of careful of who I brought in to do that honor band, because if it had a negative effect on our recruiting, I didn't want that either. I wanted that person to be amazing. I wanted that person to give the kids in that band an incredible experience, but I also didn't want the kids in that band to go "I want to go where he or she teaches!"

DC: Right, and I'm sure there's a regional aspect to that.

SW: There's a regional aspect to that, for sure. There are also a lot of really amazing conductors that are retired, and those people were really great in those roles. With the three symphonic bands, I did a mixture of things. Mr. Copenhaver used that as an opportunity to invite junior faculty members that are tenure-track from different schools onto our campus for guest conducting gigs, so it helped them get tenure, which is kind of a cool thing. As a collegiate conductor you can't just call up your mate at another university and ask, "can I come give a recital at your place?" It doesn't work like that in the conducting area, so being given an invitation to conduct at a major music school – that helps people.

There are also some real rock stars that are teaching high school band around the country, that the band directors in South Carolina, and beyond – because the band clinic does attract kids and band programs from about eight states each year – would be very attracted to working with. Band directors that have had bands play at the Midwest Clinic multiple times, like Alex Kaminsky. Alex has had high school bands play at Midwest, I think, three times. That was great because we ended up with high school band directors in the back of his rehearsal room watching him work his magic and taking notes. That was great for our high school band directors, too. So, their kids in the band had a great experience, and they saw this master band director at work, and went home with all kinds of inspiration and tricks up their sleeves.

That became another element for me. It was not just material success, but people that were real master high school band directors. It became a bit of mix of “oh, that person who is assistant professor and the assistant band director at such-and-such school would be GREAT here, and the kids would really like that person” and, also, then this person would be great as well.

DC: So you found that having people that were at the same academic teaching level as some of the directors served a multi-functional purpose for the event?

SW: Indeed.

DC: Can you talk about the advantages and disadvantages of being - well, I wouldn't call Columbia a major metropolitan area – but somewhere where there is a built-in infrastructure rather than somewhere that is hard to get to?

SW: Yes, of course. Columbia is smack dab in the middle of the state, so that makes travel from anywhere in the state of South Carolina easy. SCMEA, for instance,

used to be in Charleston, and the people in the upstate would have to drive a long way to get to Charleston. Now it's in Columbia and everybody has about the same – the people on the edges – have the same distance to travel. That's a built-in help for us. The Columbia airport being big enough that there are major flights coming in for our guest conductors. That's a major help for us. That we have a couple of major hotels that are only a block or two away from the School of Music is great, and all the food as well. I'll tell you the thing that kept me up at night was students crossing Assembly Street. To no small end, I would wake up in the middle of the night and be glad that I hadn't gotten a text that a kid had gotten hit on Assembly. I tried to keep us in the Hilton instead of the Courtyard Marriott, which is across Assembly. The Hilton doesn't require students to cross Assembly. Going to eat does, but you asked about advantages – that was a challenge. That's a very dangerous intersection for pedestrians.

DC: As you're kind of floating above everything, you see the trickle down of the operations side of this. Are there parts of the event where you find yourself focusing a little bit more in determining whether or not it was success?

SW: That's a good question. When you have 400-something high school kids on your campus for the weekend, that you get through the weekend unscathed without an incident – that's a success. That sounds very baseline, but boy a million things could happen, Dakota. We took all precautions. I told you about the residential staff. I told you about even crossing Assembly Street. All of things we would do. They would scan in and scan out of events and that sort of stuff. You don't want to lose a kid. You don't want something to happen to a kid. You always ended up with kids that were sick. You always ended up with kids that were homesick and just wanted to go to home. We regularly had

kids that weren't happy with their placement through the audition process that would want to go home. Those sorts of things were par for the course and you tried to mitigate everything from invalid audition results to them being happy regardless of where they got put, to them not being homesick because you've created a great environment. But some of that was just going to come with the territory. Major things that could go wrong – if we could get through the weekend without losing a kid or even thinking that we lost a kid – that would be a huge success.

Some of it then becomes intangible. You look at the kids in the performance and see that, not only did they sound good, but they clearly are invested with what they're doing. They like the music. They feel like they got a great experience out of it. You can tell that, and you get some direct feedback from band directors and kids while they're on campus, too.

We're, of course, in a performance world, and while, to me, that event is about the whole weekend and not just the final concert, the final concert, to a certain extent, is reflective to what kind of experience they had. When the concerts were good, and they almost always were, you got a sense that things were pretty successful.

DC: I feel like from the flip side of things, where you see the little fires that get put out all week. You get stressed the entire week, but that final concert happens, and all of the participants are having a great time, and you're like, "Ok. This is why I do it. This is totally worth it."

I had two questions: What are some areas you look at for things to improve? And I think it kind of goes with, do you feel like there is always something you wish you had devoted more time towards in the planning process?

SW: In band clinic, I can honestly feel like I can say I don't feel like I wish I had done anything differently. I have to tell you, band clinic ends on Sunday afternoon, and usually Monday would be the debrief meeting. It would be the first of at least three that we would have. I will tell you that in my first year of doing it, it was such a monumentally huge event that I didn't have a good enough understanding of what was happening over here and what was happening over here and what was happening over here. I came to have a better understanding of all of that because as we, every year, tweaked the event or, in some cases, made some fairly major changes to the event. I became much more of aware how auditions were running, how this supervision was happening, what we were doing about medical situations, those sorts of thing. I don't have any "Gee, I wish I would have done this differently." There was just a learning curve there. It took me a while to figure out everything that was going on and where some of our soft underbellies may have been.

DC: You talked about how there is an immediate debrief. One of the questions I have is, how much time do you allot for the planning the event? For some people, that answer is ten hours a week, all year, but I know for a lot of events that have a short format, people deal with it by planning out bi-weekly/monthly meeting to see where we are, and really ramp up in the months leading up. That's how the brass festivals work, and I imagine that's kind of similar here, but if you could talk about that a little bit and maybe give a little bit of advice to somebody who is planning something like this. What is a way you can make sure that you're not completely overworked in the weeks leading up to the event?

SW: We had a calendar that we had developed, that by this date, we needed to have this done. We need to have the hotel contract done. By this date, we need to have this done. Hotel contract, hall reservations – those were things that we were doing five years out. Then other things, like hire residential staff, hire guest conductors – some of those things, like guest conductors, needed to be two years out. People like Ray Cramer are booking two years out minimum. Actually, honor band conductors would be three years out, symphonic band conductors would be at least two years out.

Then you start kind of determining who is responsible for what, and when does it happen? Those timelines would get tweaked quite a bit. We tweaked the nomination and invitation timeline quite considerably actually because we were finding that it was just too close to Christmas break, and band directors were not turning thing in. We just found a better sweet spot for those sorts of things.

I will say some of the best advice I might be able to give, is that this is an extraordinarily exhausting weekend. You know this with the brass festivals. It ends on Sunday, and the very last thing you want to do on Monday is thinking about it again, but the very most important thing you can do on Monday is think about it again. What I learned was putting it away for a couple of weeks and coming back. Instead, what I told everybody – everybody – was take notes. Anything that happens – take notes. Then, on Monday morning or Monday afternoon, we're going to start in on a debrief of this. While it's fresh, we're going to talk about what went well, but particularly and frankly, we're not going to waste our time too much with patting ourselves on the back with what went well. What needs to be improved, what do we need to be talking about right now, what do I not know about? During the weekend, I would find about the things I NEEDED to

know, but some things that we need to look at for next year. There weren't enough stands in the horn masterclass room so how are we going to solve that? JD wasn't happy about that. That is a fictitious example. [laughs] Looking at it while it's still fresh in your mind, even though it's not what you want to be doing right afterwards is, I think, some really good advice.

DC: Yeah, I know that feeling. I was horn faculty first, and then I jumped to a director position in 2018. We did the festivals with just a week in between, which was a terrible idea. It was a week, and then a week to prep for the next one. I remember I was going to stay wherever we were on that Sunday night, but by Thursday of the second week, I decided on Saturday that I needed to get away. I do absolutely 100% think that my mental health needed that, but I wish that before I left that I had written everything down I could think about. There would be a *de javu* moments. Three weeks out I'd think "Man, there was something that did not go right here, and I can't remember what it was."

SW: Yes! That's the problem. You talk about your mental health. I am all about taking care of your mental health, but for me, that kicking the can down the road and then going a couple of months later "oh, something didn't go well here, and I don't remember what it was" – that's worse.

DC: Oh! So much worse. Yep, and that was the last time I ever did that. Usually, that meeting is over the worst pizza in town is because that makes you feel really good at the end of a long week.

SW: The other thing that I find, Dakota, is that, you know, we're artists, but when it comes to running a music festival, there can't be anything that's beneath us. It would be easy to say, "I'm a trained conductor. I don't have any background in how to deal with

medical emergencies or, why am I bothering myself with how I cross Assembly Street?”

No! There is nothing beneath you when you run something like this. You can't be the artist. You have to be a manager.

DC: Yep, and somebody has to think about that stuff. Honestly, more than one person has to think about that stuff.

SW: That's right.

DC: That's an incredible piece of advice. If you're the principal trumpet player of the New York Phil and you want to start a brass camp, that's all good and well, but you're starting the brass camp and everything runs through you. Who is going to clean up the place when you leave?

SW: And it's your neck on the line if something doesn't go right.

DC: Absolutely.

D.10 (via Zoom) – Dr. Travis J. Cross, Director – UCLA Wind Conducting

Workshop

Dakota Corbliss (DC): Can you talk about your role in planning for your event? The title of your event? What is the format, length, purpose, size, the overview of the festival?

Travis J. Cross (TJC): Sure. So, since I started at UCLA, we have called it the UCLA Wind Conducting Workshop. Simple, very few words. At Virginia Tech, the name I inherited was Virginia Tech Band Director Institute. There are some that are called the conducting and wind music symposium, the one at the University of Minnesota was called the Art of Wind Band Teaching Symposium and the one at Utah is still called the Art of Wind Band Conducting and Rehearsing. People try, in the title, to share a little

bit of the mission and the idea. I think that's a good idea, but we're just Wind Conducting Workshop.

Another thing that may be relevant here is that with the Virginia Tech Band Director Institute, your audience is right there – band directors. It had been done one year before I got there, and then I made it into more of a conducting workshop, but because of the name and because of our audience I always kept it band director oriented.

Interestingly, I did that because that's what I thought would attract more Virginia band directors. I thought most of our audience didn't want to learn how to move pretty. They wanted to learn how to make their band better, so the mix at Virginia Tech was sort of probably 50 to 60% conducting workshop and 40 to 50% music educators conference. A session on programming for your ensemble, a session on rehearsal techniques, a session on flute pedagogy, or how to choose bassoonists – you know, that sort of thing. It was because I felt like with it being in Southwest Virginia, and it being at the school that it was, known more as a music education school than a performance school and a lot of people spread out – I didn't want to seem like this fancy Northerner with all these new-fangled modern whatever. I wanted to really sort of speak to pragmatic concerns. What happened over the five years that I was there, is we started getting people coming from all over the country and even internationally, mainly for the conducting side of it. I thought it was going to be this non-conducting conducting symposium, and it turned out the people that wanted to come and pay money were the people who did the conducting. So, when I went to UCLA, I just said forget it, we're going to just do a conducting workshop. I thought it was beautiful, the design we would have at Virginia Tech. We would have a big college person and an all-galaxy high school band director which made

some really resonant, beautiful connections. I thought it was really cool, but when it got down here, I decided we'll just do it the old way. It's a wind conducting workshop, two guests, 90% of it is conducting, get up there on the podium with a group and try stuff, so that's the name.

The format is four or five days. We've traditionally started on a Sunday with like the introductory informational session and then conducting Monday, Tuesday, Wednesday, and usually finish up on Thursday. There's roughly twenty-five to forty participants. Most of them are on a full conducting track, but we have a gold track and a blue track, so there's kind of an auditor track. The first couple of years it was just mostly conducting large band, one day of chamber music.

What we have done more recently is broken it into a few more breakout things, with some small group conducting, as well. One year, I had three guest clinicians instead of one, so we would break up into three or four groups in the morning. We've experimented with different models, forms of instruction, and it's been kind of fun to do that. We added rehearsals so the year that I had three guests, I had each of them do a one-hour rehearsal with the group so that they could explain how they approached conducting, again from a pragmatic standpoint, but also to connect.

Here's a different problem. When you do a conducting workshop, and you get people who come and want to look all pretty, they don't care enough about the band director stuff, so the reason I did those rehearsal sessions is to say, "look, you came because you think this person is a pretty cool looking conductor, but they're going to rehearse you and you're going to see how their moves are connected to their knowledge of the score." They're listening to their instrumental pedagogy, the rehearsal technique.

So again, I'm responding to the audience and trying to provide them what I think will be most helpful for them to be successful in the future.

We charge five to six hundred dollars. Ours has always been the cheapest one. I've done that for two reasons. One is because we don't need to make money, and two is because they're getting really, really expensive. You know most of these numbers – seven, eight hundred and I know I couldn't have afforded that. I don't take a fee, and I don't pay myself and all we pay is the guest clinician housing airfare. I do go out to eat with the guest clinician, so I guess my payment is the meals and I choose good restaurants in LA [laughs], and then we paid players that we brought in.

We pay players we bring in. The lab ensembles are mostly the participants, augmented by about ten or twelve UCLA students. Here's a financial secret for something like this: what you want are non-conducting participants. I called it the gold track on purpose, the non-conductor track. I gave the fancier sounding color so it would seem better. The blue track is if you conduct – that's the more expensive option. The gold track is where you just come sit in the ensemble, attend the sessions, and pay about half as much. That is income, with no teaching expense associated with it – you they don't take minutes out of the conducting day. It's not a lot of money, but if you get ten people to be gold track participants, that's a good sum of money, right? It's also ten more spots in the band that are filled, so you can afford to hire out your UCLA students.

We would always hire enough that there was a principal player in every section because we wanted at least one strong player. God bless us, all us band directors. Someone once filled out a form at the UCLA workshop. Primary instrument, they wrote percussion, and secondary instrument they wrote horn, and then in parentheses, “but you

don't want that.” So, you've got band directors with summer chops, right? You don't want summer chops playing the *Lincolnshire Posy* trumpet solo. There were always going to have to be enough to do chamber music, and we do Mozart, Gounod, Strauss. It's almost all UCLA players, but by having more gold track auditor participants, it actually makes money and saves money, all at the same time.

DC: When you're deciding on guest clinicians, what goes into the process of determining who they will be? I assume you cover travel, lodging, meals, that sort of thing, so we don't need to get into that, but in terms of like who you think is going to be a good fit for the event.

TJC: Let me answer that in three ways. First, I am looking for someone I want to spend time with. I'm going to spend a lot of time with this person and it should be someone I want to learn from.

I mean, I'm not young anymore, but it's still someone I want to learn from, but it's also someone I want to be around and is fun to be around. If I have to do all this work, I'm going to work with someone that I want to work with. Two – sorry, I'm going to change my three to four. Two, I want someone who will draw participants. So, I have not yet had certain older conductors in, all of whom I adore. I've learned enormous amounts from our amazing teachers, as good of teachers as they've ever been, but they are retired. They don't have a graduate program, so that sort of takes away a little bit of a draw. If I have the conductor at this university, I'm going to get anyone who's interested in coming to study with me, and I'm going to get anybody interested in studying with that person. The person who you bring in brings in a marketability because someone is trying to test drive them as a potential future teacher.

I've, in general, always brought in people who are more “famous” than me in order to be the draw, but one year, I brought in three of my colleagues who were all in my age bracket. I thought, “I've been here for five or six years, this is my twelfth conducting workshop, and we're established. We've been selling out every year, so I don't need this person or that person to fill it. I'm going to bring in people that are my age, and let's see what that looks like and see what that feels like.” In that case, that's my school, plus three others – you're going to get to test drive four different programs in that week. There's the marketability to the guest.

The third factor is I want someone for my students, both my graduate students and the band students who are there to see, who will inspire them. I did that at Virginia Tech. I know it made the Virginia Tech Wind Ensemble better, because 15 of my students were there and played for incredible conductors. They got to see people who are really inspirational and really good, so it had some additional benefit for the program. That's the same way if I'm going to do a horn institute or something. Part of the audience is the horn players are going to come because I want to recruit them to my school, while part of the audience is my horn students who are here who are going to get to work with this other person.

The fourth thing, and I think this is important. It's not essential, but it's important, especially for an assistant professor. It ties into the first thing which is I want it to be someone I can learn from. I didn't bring in my teacher until my third year at UCLA. I went through five years of Virginia Tech and three years at UCLA before I brought in my teacher because one, I already know how she teaches, so I don't learn anything new by watching her, and two, I'm not as good as she is, but I'm like an exact copy of her. I'm

similar enough to her that participants are going to get my teacher's perspective and her student's perspective, especially when I'm like a second- or third-year teacher at Virginia Tech. By the time I was in my 8th or 9th year of college teaching, I felt like I was myself enough. That was very intentional on my part – I waited until I thought I was different enough from my teacher to not seem like a pale imitation when working next to her.

This is like 4B or 4C now. It gave me a chance to – for people who could potentially be future tenure and promotion reviewers of me – to see me work and to have experience with me. I mean, it's not like, “Dear incredible wind band conductor, please come teach with me so that I can use you in the future as a reviewer,” but that's also a bonus, and it's a reason. It's another reason to bring in people that you that you know and who know you, too, but who aren't so close to you as your teacher. You're not allowed to have your teacher be one of your external reviewers, but if this established director of wind band is going to be one of my external reviewers when I go for tenure, and he was on my campus working with me and I observed him – in academia, that's not a small concern.

We used to talk about that at Virginia Tech all the time. Bring in someone for a masterclass who then can write about your students and your teaching in five years when you go for tenure. It sounds very transactional and it sounds very mercenary, but note that it was 4C on the list, so it was pretty low. It's still a thing that I think people should think about, and it's why I, without casting even the slightest bit of aspersion on someone else who chooses to bring in their own teacher because of the comfort that gives, I felt like one of the other reasons not to do it for the longest time was so that I could work with other people who could potentially write about me in the future.

DC: Thank you, that was really great insight. I think everybody, generally, wants to bring people that attract students and I think that's part of everybody's answer, but I appreciate you going into detail about the other stuff.

TJC: Now I should mention, it's 2020 and because we're figuring this out at last and thinking about it, I think it's important to bring in people that maybe don't look like you. I've got a little bit of a head start with a lot of people because I'm not a white man even if I bring in a white guy, there's still going to be some sort of diversity on the bill. To the extent that teaching at something like this is a springboard for someone younger in the profession, I would love to find a way to bring in a revered master – who's going to tend to be a white guy, just because that's who's been doing it for so long –but then also bring in an assistant professor who might be a person of color, or a woman, or someone with a different gender identity in order to leverage the “power” of that opportunity to lift someone up.

Wouldn't it be great if you use those invitations as a chance to help people, who are going to be less likely to get that opportunity, get tenure, or to get another gig, or to get something? I think that's worth considering anytime someone brings in guests. Yes, you want to broaden. You want to allow more people who come have someone who looks like them. But also, what do you do for the profession by sharing a pretty powerful professional opportunity with someone who might be less likely to get it in the first place. Those people, unfortunately in most cases, aren't going to be headliners, so if your whole model is based on a headliner, you're not going to have a very diverse panel or a diverse group of offering. This really goes to your project in a way if you can find a model that isn't one headliner specific, but you can find a way to have a couple masterclass slots or

technique slots or whatever slots, that's going to enable you to use the leverage and power of the experience you're offering, to uplift and empower more different people.

DC: In terms of planning, does it start the day after the last one, or does it tend to get going at a certain point and then ramp up?

TJC: It starts a little bit the day after the last one because we do an evaluation mechanism. At the end we do an evaluation form and we always look at them right away and we always try to have a conversation pretty early on about what did we learn? What did we screw up? I actually keep like a word file on a Dropbox or iCloud – “things not do next year” – which I update during the workshop. I’ll ask my TA to take a note when there is something we should or should not do again. I’m taking the clinician to the airport or as I’m having lunch the last day, I’m asking things like, “based on what you’ve seen, do you have any advice? Who would you invite for next year? What have you seen in the format that you think is or isn’t working? What about my teaching was least effective or most effective?” They’re going to be polite, and they’re probably not going to have a whole lot of feedback. They are all sort of the same, with only minor differences, but I want to signal that openness to getting feedback because I do want to get better and I want to grow it. The main changes we make are technical changes. It’s several months later when we’re getting ready to launch the website for the next year.

DC: Do you find yourself trying to allot a certain amount of hours per week, or do you have a spreadsheet and you’re just checking things when you have the time? I think that can be more of a personal thing, but how does it work for you?

TJC: I tend to – although, I’m less good at it now in the time of Zoom – I have lost the ability to sit down on my computer at eight o’clock and plow through for five hours of

emails. Nowadays, I just have to shut off the computer sometimes now. I think you plan around key points. You plan around when you need to invite the clinician, when you need to get the ad in the Midwest clinic brochure, when you need to get the website up, when you reserve the rooms at campus housing. There are three or four points. What we should do is in the GA Office we should have a whiteboard up or a piece of butcher paper that just says July, August, September – these are the things that need to get done and then you do them at that time. I think rather than saying we're going to take an hour out of every month for a staff meeting, it's rather, "OK, it's September, we need to do this... it's December we need to do this and we do that. The other thing that I would just add briefly is that, I had gone to around twenty-five conducting workshops before I hosted my first one, on top of being at TA for four or five years of them. I've seen so many of them, and I've been in them so much that I really was just recreating something that already had been done.

DC: Is there anything that you always find yourself wishing you had devoted more time towards, whether that's during the event or in the planning process?

TJC: I wish I always started a little sooner and I've never had the student money stuff ready beforehand.

DC: Paying the players?

TJC: Yeah. It's the summer so they're not going to sign paperwork in advance, although now with DocuSign, it's a little easier, but we're always, on the last day, trying to make sure we got everybody's payment figured out. I would love to just go into the workshop, having everyone's in place two weeks ahead of time so I can get all their paperwork done so that they can actually get paid like a week or two afterwards, as

opposed to sometimes months later. You know how universities are and we always start that step just a little too late. It's the one thing that I should move up on the calendar.

My excuse for not starting earlier is that we don't know who is going to be at Aspen or Tanglewood, or Roundtop. Of course we don't know, but honestly we could do it sooner. I would just get more of those little details in place, so I don't have to spend half an hour at 6:30 in the morning, during the workshop or at 9:00 PM working on logistics. Another thing we should maybe do is a dry run with technology. We webcast a lot of our stuff, even in the past we have cast a lot of sessions. Some years we have a technology grad who really knew what they were doing, and other years we didn't. I would be driving at 7:30 in the morning to pick up the clinician on the way into the workshop, and I'm trying to talk down this grad student who doesn't know how to plug this into that. We should probably have done more dry runs of that. The other thing that I would say is we always get behind. We need to budget in more buffer time between people or sessions.

DC: In terms of determining whether or not the event was a success, what are the key areas that you look for?

TJC: Did I have a good time? [laughs]

DC: I found that with a lot of people, a lot of this is intangible or hard to quantify.

TJC: Yeah, we can't do a metric evaluation of our assessment forms, for example. I know if it's a success if people come back the next year, and if more people come the next year. I posted a picture of five or six years of workshop pictures. We always take a picture at the end and it gets bigger and bigger. The program gets more established.

Another area is that it just gets easier. If you're struggling every year, you're probably not doing something right, so the easier it feels, the more effective you've been in the planning, and that's a little intangible, but that's a pretty clear metric. One of the things we asked for the evaluation form is if you could provide a one or two sentence quote for future advertising of this workshop. In essence, that question is saying, "please say something really nice. It'll make us feel good" [laughs]. You do read through those and see that this person appreciated that, which is nice.

We always either make a little money or lose a little money. That's not an objective for us, but for a lot of people it is. For some people they have to do it to make money. They have to do it and they cannot lose money, so that's a very objective metric that a lot of people have. Mainly, I think, "do I feel like I got better as a teacher and as a musician by doing this? Do I think the people who came got better? Do I feel like we enhanced the reputation of the program and its applicability, relevance, and ability to help other people outside of the program. Do the people who came stay in touch with each other as though they have formed a community they've created?"

That's another thing that's really important to me in these workshops. We program some meals, some receptions. I want the participants to study their scores, and sometimes we'll give them a homework assignment, but I really want them to be going out and meeting their colleagues. We make a Facebook page so that people can coordinate meals. I very deliberately kind of say, "hey, if you see someone who doesn't have people that they're going to lunch with, will you grab them and take them with you?" I really want to see all those people in Midwest together talking to each other because they met each other at my workshop and now they're friends. When one of them asks a question about

programming, the people that comment are other people from our workshop. That's important to me. When you see that happen, that's another measure of success.

DC: This is probably my last question, but can you talk about the advantages and disadvantages of your location? That could be from the fact that you're in Los Angeles, or that you're hosted at UCLA. There's probably advantages and disadvantages to both of those things.

TJC: The disadvantage is it's expensive. We do residence hall options. Airbnb has changed this a little bit. It's a little cheaper to find, but our on campus hotel is \$200 a night, so it's expensive. The flights aren't necessarily that expensive because it's a major hub, but it's just expensive for housing and that keeps some people from being able to attend.

The advantages are it's a city that people want to come visit, and it's a city where if they come in a couple days early or they stay a couple days late, they can have a little time to themselves. A lot of people come to our workshop and then spend like five days driving up the coast, or they come to our workshop and they go to Disneyland. On our website, I even include when the Dodgers and Angels are in town. This is what's playing here and there, or at the Hollywood Bowl, you know. I use that as a selling point. Two other things that are huge advantages for us is that the weather on the west side of Los Angeles in the early summer is gorgeous. If we were ten miles to the north, you would be dying of heat. If we were 10 miles to the east, you would be dying of heat. Where we are it is almost always seventy-five degrees with a nice breeze. That's an advantage for us and the other advantage for us is we have great restaurants.

DC: Can you talk just a little bit about the advantage of having a partnership with the university?

TJC: Sometimes universities are challenging in a way. Sometimes even at your own university you might have to pay to rent rooms or something. You've got the building, you've got all the instruments, you've got the technology, and your office is upstairs. It is really easy to do it in your own space because you know the space and you know the alternatives in case one room is under construction. UCLA is somewhat unique, though. For example, I had a Zoom meeting two months ago about 2028 because we're hosting the Olympics and the athletes village is going to be UCLA. We're OK as long as we don't go into July, but we may have to host our workshop somewhere else because a global event is coming to our campus. There are enough high school band rooms that have a lot of help. Some of these high school band rooms are bigger and better than what we've got. I would bet the Blacksburg High School band room is probably better than 243 Squires, so it's not like all is lost. The advantage isn't that it's at the university. The advantage is that it's at home. It's in the same building where you're based.

D.11 (via Email) – Jeffrey Vaughn, Logistics Coordinator – 2019 College Music Society Summit

Dakota Corbliss (DC): What is your role/title for the event in question?

Jeffrey Vaughn (JV): Logistics Coordinator / Operations

DC: What is the format of your event in terms of length, purpose, and size?

JV: Week-long Event with Special Opening Event and Extra closing event

DC: How much time do you allot for planning for the event?

JV: For this: as much as we had. I was brought onboard for this project four months prior to the event.

DC: What kind of factors determine how many people you need for staffing, how much they will be compensated, etc.?

JV: This was a difficult part of the planning. As late-stage brainstorming evolved, so too did staffing needs. We decided to compensate per hour of work, encouraging positive environment and the ability to rely heavily on a skilled core team with additional targeted roles for support.

DC: Do you bring in guest artists for your event? Would you discuss what goes into the process of determining who those guests will be, what your budget for them might be, and how you determine if your event manages travel/lodging/meals?

JV: Yes. Director/Dean created lists of important people to invite and began to network for sessions.

DC: How important is location with regards to your event?

JV: VERY, VERY important. Lots of scouting went into selecting venues, even down to selecting specific rooms, based on capacity, technology, distance from main locations, traffic flow, and other logistical concerns.

DC: How important is establishing partnerships with universities, music stores, and instrument companies to the success of your event?

JV: This was not necessary, but certainly helped support the mission and reach of the broader conversation.

DC: How do you determine how much space you need?

JV: Master Schedule Determined Initial space decisions, then adjustments were made as necessary to address other factors.

DC: What are some areas you observe from your perspective when determining if the event was a success?

JV: Were the guests pleased, comfortable and happy? Were the guest artists needs met and exceeded? Staff feedback and financial picture.

DC: What are some areas you observe when looking for things to improve?

JV: Guest Feedback, Staff Feedback, Planning Team De-brief, Personal reflection

DC: How do long-term visions affect the short-term process? Do you find that this is a difficult thing to manage in terms of not over-extending yourself?

JV: Yes. For this project, in this environment, short-term processes changed on an almost constant basis as the long-term vision was often adjusted due to late-term brainstorming by event leadership.

DC: Is there anything that you find yourself always wishing you had devoted more time towards?

JV: Working more diligently for more staff resources, and working to more clearly articulate logistical requirements to make objectives appear smooth and seamless. I've been fortunate to work with AMAZING staff members, and it had taken a lot of energy to help better inform organizational planners of the hidden "behind the scenes" work that is often unaccounted for during initial perceptions of needs.

D.12 (via Zoom) – Monica Ellis, Co-Artistic Director – Imani Winds Chamber

Music Festival

Dakota Corbliss (DC): What is your role or title for the Imani Winds Chamber Music Festival?

Monica Ellis (ME): My title for the Imani Winds Chamber Music Festival is co-artistic director, which encompasses a lot of hats, though. Like many small businesses, or startups, or organizations that don't have a huge staff, a title often does have a lot of duties that fall under it. It will be in its eleventh year this year, but for the last six years, we have had the same administrative director. Many of the logistics that we will talk about fall under her umbrella. She and I work closely together to facilitate and navigate the entire situation, but so I do keep that artistic title, but have lots and lots to do, particularly in the operations.

DC: I talked to Toyin about the length, the purpose, and the size. She said somewhere between fifty and eighty participants is usually the number?

ME: Yes.

DC: How much time do you think you spend planning upfront before the actual festival? I know for our brass festival, there's usually a reaction meeting to reflect, and then there's a break. Is there a ramp up as you get closer, or is it a more of a set number of hours per week?

ME: There's definitely a serious ramp up as we get closer, because the student participants are getting on planes in a matter of days, they are arriving, and they need to have information that we have at the ready now. We want to make sure that that things are ready for them, because they want to come and rehearse immediately so we're talking

about space – I mean, obviously all of this is pre-Covid – coordinating them with their other partners in their chamber groups.

That's my task. One of my tasks is to make the groups and put the participants together with one another based on certainly ability and age, mainly. The ranking is there, but those are the primary things to make sure that we're matching out as best we can. If we've got, you know, post-graduates that are four out of the five, or three out of five, and then we throw in an undergraduate freshman who happens to be super, super good, that still might not be the best match, but maybe it is! It's a lot to consider.

We do have a timeline of sorts with six months out, seven months out, and every year I say that timeline is going to get bigger so there's just more time to plan. However, every year I find myself starting, not too late, but starting later than I wish I did the previous year. In all honesty, it's a constant effort to try to make the timeline bigger so that we can start planning the next one right after the current one ends. We want to start planning in a matter of weeks after that festival, not months. yeah, like you said, as soon as the as soon as one festival is finished in a matter of weeks, we're planning the next one, not necessarily a matter of months. By the first of the year of a late July festival, I'm in a good place if I'm formulating the materials for marketing that we send out to various conservatories and music schools around the country and to specific teachers. I'm working with our design person to put together a brochure that talks all about what the festival offers.

That's another thing, too. We found that those physical pamphlets were still relevant. Are those important after Covid? It truly might not be because we're moving towards intangible or digital, but beforehand we did find that actual physical posters or

something that someone could physically take away with them marketing-wise was still beneficial. It's a big part of the budget, but it's still been beneficial.

Before we get to auditions, we make sure that the website is certainly up to date, as well as the platform that we use to receive auditions. We need to set the timeline for when auditions are, when the deadline is, and then also planning that we know we're going to extend that deadline, so factoring that in. We have always had a live audition here in New York City.

We essentially try to work our way backwards from day one, right? A week out we're doing this or a month out we're doing this, two months, three months, etc. Having that outline has definitely made it significantly easier to just map it all out and make sure we're getting things done.

DC: You touched on the kind of the matchmaking part of it, and then you talked about auditions, which led to this question. What are you looking for when you are accepting participants? At what point in that process when you're getting to the maximum number that you feel like the festival can support, do you start looking at who might be a better fit? Or is it based on the repertoire you want to do that year? Do you want the best eighty participants and then you worry about that stuff later?

ME: That's a good question, and honestly, I wish more organizations would consider that very thing, because it isn't all about the talent. You do want to think about someone that will bring as much as possible to the festival, so that it is a well-rounded experience and not just somebody that that you know won't participate in its fullest capacity. I think we have the, I'll call it "luxury", of picking people 97% based on merit as opposed to anything else, because it's chamber music, and chamber music, in my

opinion, inherently requires a person who wants to be open, who wants to be participatory, and who wants to be a part of a team. So, personality-wise the people that are applying are coming to this because they're already a certain type of person. They don't have to be an outgoing social butterfly – we don't mind people that aren't, that's perfectly fine. If they, at least, want to try to be a part of a group as opposed to just somebody that wants to be a soloist and not talk to anybody, that's not necessarily the type of person that we're going to get.

Therefore, I come back to the somewhat “luxury”, for lack of a better word, that we seem to have, and I think we have with being able to choose people, primarily based on the talent. Even with that, though, we accept many people and then we accept many people and put them on the wait list. You just never know who's going to go to another program or how people's lives will shift between being accepted and the festival actually starting. We find that the wait list has come to be really beneficial because we can go to that. Hopefully, we're not stringing people along either, but in our world we all kind of know what waitlist means. That has proven to be really helpful because we can fill in some blanks if we need to.

DC: When you are doing that matchmaking for the ensemble, do you accept the individuals first and then align the repertoire to that? Obviously, it'll be a lot of woodwind quintets, but does repertoire ever factor into who you decide to accept?

ME: Around 80% of the groups are quintets or wind quintets, and obviously that's our forte – we do like to maintain that. In the last five years, I would say – in the beginning we did some assignments of repertoire, but about halfway in, we realized we should give them the opportunity to choose. We have a pretty comprehensive repertoire

list that is our library, if they need it for rehearsal, and we encourage them to purchase their own music. We say, “listen, we think the five of you will be a great team. Meet each other, email each other, introduce yourselves and talk about repertoire. What have you already played, what would you like to play?”

I ask groups to come up with two pieces that they would work on throughout the festival, and if I know that they can handle more challenging music, then I step in. Oftentimes a really hot group will pick the easiest thing, not because they're trying to cop out at all, it's just a matter of them maybe just not realizing how good they can be or wanting to dive into something super serious. I'll contribute and say, “you know, I think if you were amenable to this idea, let's try this out.” The bottom line is that I want to really empower the participants to come to it with their own with their own facts and ideas and decisions.

Now when it comes to repertoire, there are groups, instrumentation-wise, where we have to get creative. If somehow, for one reason or another, we end up with a saxophone, violin, and a flute, and we've accepted them because they're really, really great, we say we'll figure it out then. It's some searching, and then we start digging around. Often, it's the odder pairings that are the more advanced groups, interestingly enough. They can take some things that are a little bit off the beaten track of repertoire. For them, I'll say, “well, we'd love to put you in this type of group, and here's the piece so you don't have to go searching around.” I try to internally do that research for them.

DC: Can you talk about how you guys bring in guest artists and the process of deciding who they'll be? Are you looking for a variety in profession, age, gender, race and things like that, and how often is too often to repeat bringing the same people in?

ME: Those are great questions. The guest artists are really big part of the experience. We bring in guest artists that focus on our individual instruments families – flute, bassoon, clarinet, etc. – as well as chamber music guest artist. A group that is out there making it happen, and doing what we are purporting or promoting from all levels of the entrepreneurial side to the performance side. We want to have a group to come in that will, in an ideal situation, coach or would do a master class for chamber music like we do. They would do chamber music masterclasses where all five of them are contributing and responding off each other's energy, as well as an individual concert.

The other part of the festival is a concert series. It's the institute part that is the teaching aspect, and then the other part is a concert series that consists of the students – of course you remember this –the participants concerts, the Emerging Composers Program concert, which is the composer's concert of their new music, our concert, and then the guest artist concert. We want to have this all-encompassing experience of the concert, the masterclass, and the teaching.

When it comes to demographic, we are definitely looking for groups and individuals that represent a wide variety of places and styles. We brought in the horn quartet Genghis Barbie some years ago. Was that year you were here, 2012, right?

DC: No, I don't think they were there. I think it was Manhattan Brass Quintet, and maybe Empire Brass? Eric Reed was the horn artist.

ME: Yeah, now that I think about it, I'm pretty sure they were the year before that, 2011. They were definitely one of the earlier groups, but, Manhattan Brass are friends of ours and ridiculous musicians, right? The best of the best here in the city. Last year, we had the Akropolis Reed Quintet, and they're just doing it like crazy. They had

commissioned a piece by Jenni Brandon, which was essentially for bassoon and reed quintet. They didn't commission it for me, but I played, so it was a great opportunity for collaboration. We also bring in icons on the composer side of things, like Paquito D'Rivera and Tania León. Of course, they represent these incredible Latino people. We do try to have every echelon that you can grab – the ones that are up and coming, and the ones that are already out here doing it. The ones that have made it, but did what we do, so are willing to come and hang out for a week or one hour or whatever. It's a huge range, but the idea is to get as many people of varying backgrounds to display what they're doing to encourage what is possible for the participants. You can do this. You can absolutely be this. We also bring in seminar people. Business folks and entrepreneurial folks, like Jessica Meyer who has a networking presentation. Angela Beeching, who is a dear friend of ours, has an entrepreneurial presentation that she does. People from various walks of life, various places in their lives.

DC: Can you talk a little bit about the advantages and disadvantages of being in New York?

ME: Well, I mean, I'm a New Yorker through and through, so I'll admit that disadvantages might be kind of slow. [laughs]

DC: [laughs] I went when I was really young, but I don't remember any of that. So, when I came in 2012 to the festival, it was my first extended amount of time in the city. Part of the draw was that I was going to be in New York.

ME: We know that's the case. I think it's a double-edged sword, to a certain degree, because it's an expensive city. It does have a few challenges locale-wise. But, I think primarily, like you said, people are so stoked to have the opportunity to be in this

city and feel the energy, and we use it. So, pros and cons, we absolutely take advantage of what the city has to offer and try to incorporate that into the overall experience. Our administrative director that I mentioned happens to be one of the directors in programming at Jazz at Lincoln Center, and has for the last several years. We take a trip up to Lincoln Center – we've been at Mannes downtown for the location for many years now. They'll go for the midnight set as a group, so it feels like you're not out there floating around by yourself in the middle of New York City. Nowadays, of course, the city is very safe, so you can feel comfortable regardless. The benefit of everything that the city has to offer, especially in the summertime. Free programming, beautiful weather – we try to take advantage of that.

The disadvantages are space if you don't live at the dormitories. We've been able to make the dorms available at the New School, where we presently hold the festival, and that's been amazing. It's a separate charge, so some people try to stay with friends or stay with relatives, but then you have to take the train in. One overall disadvantage is not being totally central. Having an absolute, this is the space where everything is happening, but I think we've replicated that kind of setting pretty well. Having the partnership with the Mannes has been incredible. It's been absolutely incredible that we've had that long-standing partnership. Now we're in residence and they host the festival. That's been a tremendous advantage for us to be able to offset some of the challenges that being a big major city may present.

We don't provide food. Maybe back in 2012 when it was still at Juilliard we may have done that. We did try to take advantage of the meal plan at the school there, but we found that we didn't have the manpower to keep making that happen. That could be a

challenge people have to figure out what they're going to eat, and there's no kitchen, so you're spending some money on that. In New York, though you get anything you want to eat. The majority of people just love it and just love that we're in this city, so we try to keep the tuition cost down compared to other festivals so participants don't feel like it's utterly impossible for them to try to take advantage of the city and what it has to offer.

DC: It seems to be pretty clear that the Imani Winds do most of the planning and operations for the festival, but when do you bring in your administrative director or the design person, what goes into those decisions? Do you hire out when you don't have the right background for what you need, or is it more of not having the time and we just need another person to help with everything?

ME: It's for sure a lot of what you just said. Yes, it's a little bit of I can do it myself, but I just don't have the time, but more of the "I don't have the ability" side of it. I don't have the talent or the capability to do it. I am not a graphic designer, but you know to the larger question, or the DIY part of this whole operation of the festival, any way to save money wins. We had to learn to outsource over time. You're so committed to the entrepreneurial spirit of it that you try to figure out everything on your own to save money, but you end up shooting yourself in the foot because there's not enough hours in the day to Google how to be a graphic designer.

That's not a good use of my time, but to some extent that was kind of what we did before for many years. Recognizing the talent and resources that others can provide and recognizing that frees you up to do other things is important. I have a saying: "I love spending good money." I don't like spending bad money. I'm super frugal, but I will spend good money in a heartbeat. If I recognize that talent and it's a fair fee and I'm going

to get what I want, that's the most amazing check I ever write. Every penny of this was worth it, so that's a good feeling. As you grow, you start to recognize that you need those other people, those partners. In your circle, to make it work, you cannot do it alone. We research and ask a lot of questions. We now have been using the same designer for many, many years, so we just kind of go back. It's very, very important to use your money wisely. Don't overuse it, but use it smartly so that you are using your time wisely and not doing stuff that you have no business trying to do.

DC: Can you talk a little bit about what areas of the festivals you look for when evaluating successes or what needs improvement?

ME: I think compatibility with the participants is a huge piece. When complaints have occurred, it's because people don't feel like their group works. If you have to spend nine or ten days with somebody that ended up not being the best fit, that's hard to accept. We do work really, really hard trying to get to know people. It's all through email unless there are repeat people that have come back. So, did that match work? We have brought in ringers before, especially on bassoon and oboe, in order to make a group work, because we want the other four people to have the best experience and we just kind of ran out of people.

Matching is a key evaluation, and so is time management is, as well. We want to fill up your day. We want to fill the time because the last thing we want is for people to say, "I came all the way to New York and I didn't really do much." We have found there is a "slippery slope" or "fine line" or whatever euphemism you want to use with filling up the day, but at the same time making sure that there's enough time for private practice and private rehearsal. That was something that we that we were not that good at in the

beginning, and realized that we have to create the space for that to occur. Otherwise, if the schedule is just masterclass, and then coaching, and then another masterclass, followed by a different coaching – even if it's 10 days, you still need to make time just to get to know each other as much as possible. We try to tell them that this is going to fly by and go much faster than they think, so dive in. Go out to dinner with each other and hang out. They're not here for a long time but it will make a huge difference in the music making if they get to know each other. Those are things we didn't really encourage in the first few years. We just kind of plotted people together and hoped for the best.

DC: I imagine there's always a little bit of that element of hoping for the best, even when you get really good at it, right?

ME: Oh, yeah. There's absolutely an element of luck. But giving them more time and still creating a really comprehensive, full-throated experience seems to balance it out.

You mentioned that spread of fifty to eighty people. That was like the first time we came out of the box with this thing. Guns blazing and we had eighty to eighty-five people that have arrived. We were honestly wondering how it happened. Nobody knew about this thing and we auditioned a hundred fifty people whittled it down to eighty. That just was a testament to our scope and people knew about the Imani Winds even ten years ago. They saw Juilliard, they saw in New York – they're like, “boom, I'm there.” It was super exciting, but for those first couple of years we grew far too fast. It was a classic case of your book gets picked for Oprah's Book Club. Next thing you know everybody is buying it but you have no more inventory. We had to bring in extra teachers the first couple of years just to coach, otherwise groups were going uncoached for two, three, four days at a time. That was really problematic. We realized that it's better to be smaller and

be more like a boutique style experience. The participants have access to us much more regularly and have it be less people is a much more beautiful experience.

Now it ends up being sixty people tops. If you do the math of a quintet, that's around ten groups and ten composers. It's ok if that isn't what it ends up being, but it's a good point of reference. If we've got 8 quintets and two other mixed groups, then that works out well, but having about sixty people is a good model for us. It was important to learn to not make it too big because at the end of the day we're only five people. We've got a ton of energy, we're still five people that can only do so much, and we want to keep it that way. We don't want this to be something that is not an Imani Winds experience, meaning you really have the access to us. That's what we love about it, that's what participants love about it, and we wanted to maintain that.

DC: Is there anything you really wish went better every time, or that you had devoted more time towards?

ME: That's a really, really good question. Yes, I think, I wish we had our time blocked out unequivocally every year. With a school like Mannes, they have a ton of things going on which is awesome, but that can make scheduling when our festival is going to be difficult at times. That can be a disadvantage in being somewhere like New York City. If we were at a sprawling university with a ton of space, because it really is about the space, then I wonder if it wouldn't be so difficult to navigate the scheduling.

Once we get started though, the thing goes super fast and we do just follow the template of what we've all already built and let the students guide us to a certain extent. If it starts going in one direction, then we try to let it go that way. We'll have next year to

try this other thing, but the students really wanted to play these centerpieces, so let's make that happen.

We purposefully didn't really talk about money, and that's fine, because budgets and going into all of that is a whole other thing, but one thing that I would love is that we will get to a place where we are giving scholarship to larger amounts of the students. We do give out quite a bit of scholarship already. There's an equitable aspect to it that I do really like, whereas people that can pay, do pay. In the equitable aspect that if you can, you are paying. It's not 100% free like a Curtis model, just simply based on talent, but we would love to give more to those that need it. If there's ever a moment that we want you to come, and you say, "I just can't afford it," we do everything in our power to try to make it happen. I'm proud to say there's really never been a time where we've had to turn somebody away that because they couldn't afford it. We have found the money from other pockets of line items and stuff. That's why we've created our foundation to a certain extent, which is now in its third year. The festival is housed under it – everything is the foundation at this point. Everything is kind of falling under it, so that it can generate more support and really help those that that are in more need. There's never enough money, and there's never enough time.

DC: Before we go, can you talk about the shift to the online format last summer?

ME: I'll preface it by saying that it was really hard. Being on Zoom that long was so, so much. It took everything in our power to even do it. Last year, come June we were we were exhausted from what we're seeing on the news, the pandemic, the racial tension, and the protests that are happening. I'm being asked to do all kinds of things as many musicians of color were. People of color were asked to just contribute your thoughts on

this and how about that? I'm happy to do that but then we decided to just cancel it, we won't do anything this year. It was like a month out, so late July or mid-July and we decided we need to do something – we can't just say nothing will happen, so we rallied our troops.

Our director, and also a co-director of sorts, hopped on board and made this thing happen with us. We weren't all Zoomed out just yet. We didn't know the intricacies of Zoom and how you could really make it work in the breakout rooms, but they helped us with that. We did three days and had about eighty participants, so we thought that worked out really well. There were masterclasses with prerecorded stuff that people sent in. We had a few guest artists, brought back some composers from years past that were presenting on where they are now. I'm glad we did it. We are doing it again this year. We felt like we were a group that people expected things from, so we had to remain present and relevant. It was difficult to replicate something in an online fashion, but we recognized other people have done it and done it successfully. The models have helped quite a bit, seeing what can be done was very encouraging, and I think that's what we're going to do. I'm not ashamed to say that at all. I'm the first one to say I do not have all the answers by any stretch of the imagination. What did another group do with another organization? Could we shape it to our sensibilities? So, we will do it again online, but we can't wait for 2022 to be here, and try to be back in person with one another.

D.13 (in person) – Dr. Cormac Cannon, Director of Bands – University of South Carolina Band Clinic 2020-2021

Dakota Corbliss (DC): Can you talk about your role, more specifically as the director for the past two years, with the band clinic?

Cormac Cannon (CC): I think in a position like this, there's sort of a top-down, bottom-up situation where I have the luxury of thinking about overall philosophy and the biggest building blocks to making it work. The university regulations that change are something that I am involved in, how they impact the way we're thinking about housing, the risk management, talking to them about this event that has been running the same way for forty-three years. Those changes affect a lot of things, so there's that kind of thing that I'm involved in.

I'd say that the biggest tangible thing that I, in this position that Dr. Weiss was involved in that I'm now in charge of, is selecting the guest conductors – trying to find the right people for our event, and there is a lot to think about when it comes to that. The thing that Dr. Weiss started doing since I got here, that I think was a remarkable change that happened between my first two years here – we switched from having younger college directors with maybe one high school band director conduct the lower band, to wholly having high school band directors throughout those symphonic bands. It was a remarkable change and one that – I wouldn't say I'm never going to have a college band director conduct one of the symphonic bands – but it was a really important change. I know from my own experience that great high school band directors are a lot better at teaching high schoolers than I am. I am I perfectly happy to admit that.

If you get the right people, it's a really remarkable experience for those kids. It also helps extend our reach, and helps us develop relationships with high school band directors in other places. That's not a secret. I think that was a really great change. We've had really great people do it since we made that change. That's an important role that I play, and that's one that has to be done way in advance. I have the guest conductor for the

Honor Band slated for 2024. I don't have all the other directors, but I have the Honor Band directors that far out.

What I mean by the bottom-up thing is, as with any position like this, it is a lot about managing people. So, being willing to listen to the feedback that comes up from the lowest levels, right? I don't mean that in a derogatory way. From the student experience all the way up to the administration, how is our organization? How can we adapt to whatever feedback we're getting? That's really my job. It is to listen and collect all the feedback from the staff from the students, from the directors, from the parents, and decide which things are worth addressing, or figuring out what we might need to change to improve whatever aspect of the experience. I think those are kind of the two big parts.

DC: I spoke a little bit with Dr. Mitchell-Spradlin and Dr. Weiss already, so I've gleaned a little bit insight about the planning process, particularly that debrief meeting right after the event. Can you talk a little bit more about the down months, because that's something that I feel like I'm missing with regards to this event? How often do you meet, what is your schedule in terms of determining how far in advance things need to get done?

CC: I almost think of this as planning a wedding. There are a couple of things that we could do early on, and then there were a lot of things that we just couldn't do right beforehand. I come back to that a lot in planning events because I think there is there are things that relate to band clinic in that way. We have Koger dates for band clinic, I think through 2024, at least through 2023. We have to do that way in advance and can do it way in advance. Some conductors you can book that far in advance, some you can, but some you don't have to. The reason I say all that, is because there are some things that

immediately after the event you can change or update. I'm a fan of the idea that if we're going to make this change for next year, let's put it in the schedule for next year right now.

There's a lot of action if we start the night the event ends. There's a lot of action in those next couple of weeks in terms of those changes. Then in those down months, as you mentioned, it's more maintenance. It's easy for things like that to be out of sight, out of mind. What I try to do, is once a week or once every couple of weeks, to check in with everyone. I'll say, "hey, we haven't talked about band clinic in a while. Let's check in, go through the checklist, and see what needs to get done and when it needs to get done. Who's going to do it?" Sometimes there wasn't anything to do, but there would be something in the future that would need to be done and we would walk about that. Sometimes we would talk about changing something for next year, and we'd come back to and ask ourselves if we still wanted to change it.

I think I think the important thing to do during that time is to just keep it in your mind and keep it at the front of your mind. Be talking about it frequently, so that you never get to that point where you need to do something that's due tomorrow.

DC: Were there things that, after your first band clinic, you felt like you wanted to change to make your mark on the event?

CC: Yes. It's a conversation that Tonya and I had a lot while she was here. The event is called the USC Band Clinic and Conductor Symposium. There used to be – with Copenhaver – there used to be some events for the directors and then those kind of went away. So, one of the things that we've talked about is trying to do something for the

directors, like have a reading band. One afternoon, where we get a bunch of literature that might be new, and we read through it.

I started a conducting symposium at SCMEA. We did it for the first time last year, which was also right before COVID started. One thing that was unique about that was the conductor could do any piece they want. They just tell us what they wanted to do. There wasn't a list to pick from. Maybe you're going to do this piece with your band for contest in the spring, and you want to go at it with the wind ensemble. Not having a list was a pain, but we did it. It was around ten pieces, something we had to buy, which we were willing to buy.

We talked about doing that kind of thing in band clinic. Giving the high school the directors the opportunity to work through their piece that they're doing for assessment with the wind ensemble or symphonic winds. We'd run through it with our groups so they were prepared, and then the directors could conduct through it, and the clinicians could talk through it and the tricky parts that might pop up. "This tremolo doesn't work" or "this is stopped horn, so make sure they do this and they will be able to play it." We have talked about having one of the conductors, or maybe a couple of the conductors, do a session like that. And again, this is a thing where you know, having Jerry Junkin do a clinic for the high school directors would be incredible, but maybe someone like David Roth – he and his husband did two of the symphonic bands a couple of years ago and they were wonderful – would be a little more meaningful or appropriate for the high school directors.

I definitely want to integrate something like that, but obviously the balance is important. The directors might not necessarily want to be working during those things

either, right? So, how do you create something for them, but you don't want them to feel like they're the students? Maybe it is something that they can do, but don't have to do, and it's still meaningful. Maybe it is one session out of the time, when there's also lunch. There's a lot of marketing involved, on the small scale as well.

The other thing that we didn't really do is there's no active recruiting that happens at the band clinic. It's a recruiting event – it's our biggest recruiting event – and I could spend days talking about recruiting and the way that a lot of people in positions like mine think about it. Of course, we all want to recruit, and we want to get the best kids. I'm of the spirit where yes, I want to do that, but I just want to help first, and JD teaches that way as well. We know we'll get a return on our investment, but that's not why we're making the investment. That's just how we're wired. We never had a time when we would talk to the kids about our bands. We never had a time in the schedule where I could introduce myself to the students and say that I was glad that they were here. We would do that at the very beginning, and we would do it at the concert, but we never had a time where kids could ask us questions. How do chair auditions work? Things like that.

Last year we started, in a very casual way, we sat down with the directors. We always have breakfast with them on Friday morning before they get started, and we said, “hey, can we talk to each of you about finding a 15-minute window in your rehearsal when we can come and talk to your kids about USC?” That was kind of the first step. Tonya, Jay, and I all stood up in front of the kids and said, “hey, here's what we do and here's the marching band, here's the basketball band. I conduct the wind ensemble, and yes, there are freshman in the wind ensemble. Do you remember that kid you heard play principal trombone part on Star Wars last night? He's an exercise science major.” So, we

want to take some more steps toward that. Maybe we have the marching band play at the Thursday night concert. We could have a hundred kids come on the stage in their uniforms at the end of that concert and blow the house down. Do stuff like that that we haven't really done before that juice up the event a little bit.

There are other things that would sort of change the event like doing more chamber music, but can we do everything in three days or is that a separate event? We don't have a junior high event here. Georgia has a great middle school event, and we don't have one.

DC: Do you think that would translate to recruiting?

CC: A middle school event? Yes, I do. I think the more connections we can make, the better. Every connection, every touchpoint, as they call it in business, is an important one. Yes, important from recruiting, but more in service to the community. If we had our own hall, we'd be doing one already. So back to your question, those are kind of the big things that we've been thinking about in terms of changes, that are not really logistical, but require logistical training.

DC: We talked about how the change that Dr. Weiss made from younger college directors to high school directors for the symphonic bands. Can you talk a little bit about what goes into the process for determining who is going to be that honor band conductor? That's generally a college band director, right?

CC: It is. The honor band conductor is kind of the face of the event for that year. It's not really the draw because most of the people who come, they're going to come, regardless. They may not even know beforehand. They don't come because of that person, but I think it adds if we have a really great person doing that. It adds a lot of

credibility to our event, not only for the people who are coming, but also across our community and in the college world. It's great to have people looking like, "oh wow, they do a festival, and they have that person conducting their thing. They must really have a lot going on there." I mean, it doesn't hurt if Kevin Sedatole was doing the Honor Band, and he came and he heard the wind ensemble play. He heard the music we were playing, and he went back to a really great band program and said, "man, I was at South Carolina last weekend and they're doing some things." So, there's that kind of thing, too.

The number one thing about selecting an honor band conductor, is finding somebody who's going to treat our kids really well and give a great experience. When I'm a high school band director, I don't care who that person is – If they scream at my kid or make my kid feel like crap, that's a problem. I had that experience as a high school director where I sent my kids to something, and I'll never forget it. I've tried to make sure that we get somebody who I know is going to treat the kids right. I've only had one in so far, and it was a home run. They loved her. Caroline Beatty, who I know because we had the same teacher. I knew she was a really successful high school band director, a wonderful musician and conductor, and she knows how to work with young kids. I knew she would understand that every kid isn't going to be a superstar, even in the honor band, and that's really important to me.

I think the idea of representation among all of our conductors is so important – more important than I ever realized when I was younger. The kids sitting in that band, looking at that person, and for young women to be sitting in that band, working with Caroline last year was incredibly important. There's a lot of really well-known, famous

band conductors who I would never invite, just because I know that maybe they make the band sound good, but they might not be the best fit.

DC: Would you be willing to talk about how being in Columbia can be an advantageous or disadvantageous?

CC: If we started most locally, for conferences, an honor bands – it doesn't get a whole lot better than this. I can see the Hilton from where we're sitting right now. Kids can walk even if the weather is bad. They're not relying on their parents or band directors to drive them around. They can drop them off here and it's totally self-contained. Some parents might be nervous about the fact that we are in the city, and so we make sure that our Kappa Kappa Psi students are walking the participants back. We have chaperones, crossing guards at Assembly St. and everything. In the state, we're fairly centrally located, although I don't think people think it's a big deal to drive two or three hours. There is a nice region around us that we do draw from. Typically, you know we get kids from North Carolina, Tennessee, Georgia and we get kids from Florida. That's a really nice, slightly farther, out radius to draw from that our location is good.

I don't think for an event like our band clinic – it's not like hosting a professional conference where you're concerned about what the golf is like and what are the restaurants like and all of that stuff. I don't think that's as big of a concern, but I think there are far more positives than drawbacks to our location for this event.

DC: We talked a little bit about recruiting and how it's so important for the school. Can you talk about the buy-in from the faculty in terms of their involvement?

CC: There's all these great kids who are here, so we ask them to come do a masterclass. It is extra time for them, so it's my hope to always do everything we can so

that they can just show up and do their thing. We try to make it as convenient for them in terms of timing, taking care of the set-up, and having all the materials ready. Specifically, for our faculty, they all know how important band clinic is to the School of Music. They know they have great power to affect what the band directors, and it's really easy with them. They can make a huge positive impact based on their presence around the event.

I do think we need to meet people where they are, and try to make it as valuable for them and as easy for them as possible. I do think we owe that to people.

DC: So, obviously this year was completely different due to COVID, and hopefully we'll never have to experience again. Were there things in the process where it was almost like the same event, but had to be planned completely differently? Are there things that happened this year on the technology side of thing that you want to incorporate in future years?

CC: Ah. You know there's always this question about if we live stream concerts that no one's going to come. I don't think we've really found that to be true. If people can come to a concert and would come to a concert, they'll come either way. They'll make time for it. If they can't come or wouldn't come, and the live stream is available, they may watch the live stream, whereas they wouldn't have experienced it at all, so I think it's a net gain. I don't think we're going to suddenly lose people entirely. So, there are elements that we could broaden the reach of some of it and bring people in virtually while not supplanting the live experience.

We could live stream the concert so that Grandma and Grandpa who can't come to Columbia can still be part of the event for their granddaughter. So, I think, yes, we should do that. Is that going to stop the parents from coming to the concert? Maybe, but they still

have to come pick up their kids when it's over, right? So, you'd assume they would be there. I think that would be a net gain. Could we do some sort of fun live look-in during some select segments, but not the entire thing? It wouldn't be like a doggy daycare where you can watch your dog at any point, but could we have a couple of fun things where we have some live streams from some rehearsals? Yes, and maybe have the conductor talk to our friends at home. "Here's what we're working on, I can't wait to see you on Saturday!" It could be some of that if we do some kind of clinic for directors, could we offer it both in-person and virtually? Would we want to do that?

In the planning part of it, I actually borrowed a lot of how we have the planning set up from the typical event and transposed it directly to the virtual event. I'll give you an example of what I mean by that. One thing that Dr. Weiss started doing a few years ago, which I also thought was a really, really smart move, is once he had the guest conductor selected, he would assign a graduate assistant to that guest conductor who would be their contact for everything from the beginning. So if you are, I guess the one of the symphonic band conductors, I would be your contact for booking your flight, deciding your repertoire, for asking questions about what it was going to be like, where you were going to be staying, what kind of kids to expect, how good the band is going to be. We would develop that relationship before you even got here, instead of you just showing up and flying blind. This is a really great experience for the band assistants, because if they end up going to their own gigs, these are the questions they're going to have.

What I did this year is assign a grad assistant for each of the Zoom masterclasses. From the very beginning, they coordinated with those professors, just like they would

have for the guest conductors. I'd give them a sample email that would be a good way to get the conversation started with the professor, and tell them to make it personal if they knew that person. That way, it wasn't me trying to organize everything, and then a band assistant showing up and not knowing what was going on. They were there from the ground up.

DC: Are there areas of the event where you find yourself focusing a little bit more on in terms of whether or not that defines the event as a success?

CC: You know the success of the event is not really determined by how good the band sounds. I mean, there's a threshold [laughs]. The success of the event for me is palpable in walking around to the rehearsals and feeling the vibe in the room. Those of us who have played in groups like that, you can walk in the room and you know if things are going well. That doesn't mean they all have to be the same vibe. It doesn't mean they all have to be happy-go-lucky, but are the kids engaged, and do the directors feel like their kids' time has been used wisely? Do the kids feel like they're being treated with respect and being taken care of and that their time is being used wisely? For me, that's not really able to be quantified, but I think way more about that than whether or not a performance was a little rough, or if that piece might have been a little too hard. The response from the kids at our concert is there. Did we hit that program the right way? It's a very important concert to program for – you don't want to pander but you want to you meet the kids at the level they are capable of.

From the logistical side, there's two kinds of fires to be put out. Was it a fire no one saw, that was in the back room? We were running around like crazy, but we were like the duck on the water, and no one knew that this thing happened. Yeah, that's not

great and you want to fix it, but it's not the end of the world. Was it something where a kid felt like they weren't being treated fairly? Did we appear disorganized? Did a parent not understand where their kid was or how to find their kid or something like that? That stuff is all way more important than how the band sounds. If we can finish the weekend, and we haven't had that kind of moment for a family, then I think that's the most important thing.

D.14 (via Zoom) – David Hickman, Founder – Rafael Mendez Brass Institute

David Hickman (DH): Are you interested in how it all started 35 years ago?

Dakota Corbliss (DC): Yes, absolutely.

DH: In 1984, I attended the second International Brass Congress at Indiana University, and one of the evening concerts was the Scandinavian Brass Ensemble. It was an All-Star Group made up of the top players in Sweden, Finland and Norway. The concert was just incredible, and it seemed like at that time there were so many brass quintets going – even more than there are now. There are a lot of brass bands, of course, but you didn't find the orchestral brass choir. So, the repertoire they played just seemed all new to me and I thought, well this is kind of a nice untapped thing.

The group was thrown together all in a week. There were about fifteen players and a conductor. They rehearsed in Stockholm for a couple days, played a concert there, then took an extra day to record all those pieces for an album. Then they came over here and played a concert at Northwestern University and then the gig in Bloomington.

I really couldn't believe that a group that had soloist, chamber players, orchestra players – they were all great – would mesh and match sounds and they just matched perfectly. It was stunning. I thought, well, wow. We should have a group like that. Bud

Herseth told me one time that the Gabrieli recording with Philly, Chicago, Cleveland brass was put together in one day and they never tuned! I found that to be amazing that these three orchestras could blend and balance. I thought, well, maybe this can be done.

We need to have an All-Star American group, so I came up with the idea of Summit Brass. At that time, I was playing in the St. Louis Brass Quintet. The quintet was having dinner the next night and I told them I had been thinking about this large brass ensemble. I asked if they wanted to be part of it, and they all loved the idea. They thought it was crazy to put something together like that, but they agreed to do it. We came up with a list of names of trumpet players, horn players, trombones, etc. A lot of those people were at the Congress, so we talked to them and everybody said yes immediately. The others that weren't there, we called them up and they were all for it.

The next thing we had to do was to form a board of directors. We asked Harvey Phillips to be the chair of the board. The board were either brass enthusiasts or they were brass players themselves. He put together a board that had eleven people on it, which included a few of the actual Summit Brass members. We formed the group, but were struggling to come up with a name. I was watching television one night. President Reagan was on the news that he was having a summit meeting with the Soviet Union, and that's when it clicked that we should be Summit Brass. Everybody liked that name, so it stuck.

We decided that we wanted to have a summer brass institute two weeks long, and to bring it about one hundred fifty young professional brass players. We ended up at the Keystone Resort because our CPA did the taxes for them, which was convenient. He was aware that that they were looking for ways to bolster their summer income because it's a

ski resort. He said maybe some kind of music festival would be terrific. He gave me the name and phone number of the President of Keystone. I dialed the number and about the second ring I hear a man say “hello, Jerry Jones.”

I took a huge breath and just went on and on as fast as I could about what Summit Brass was and how we want to have a summer festival that would fill up their condos and play concerts in the evening, which they could sell tickets for and everything. I was afraid that if I took a breath, the answer would be “no, thank you,” but he waited until I was finished and then his reply was “wow, that sounds great. Can we do it all summer instead of two weeks?”

The partnership was great for a long time. We were there for seven years, and I ended up inviting the National Repertory Orchestra to come do a few concerts. Keystone loved them as well, so it was two weeks of our institutes, followed by eight weeks of NRO.

We were only in Keystone for seven years, though. The management they had in Keystone really liked the idea of the music festival and they were doing all these financial studies to try to figure out the income. They found that as soon as the music festival started, that their summer income went up by, I think it was 21%. It did that every year, and that amounted to millions of dollars. People come out for concerts, stay a weekend in the condos, eat at the restaurants – the whole thing.

The resort loved having the festival, but during our seventh year, the management changed to a group that was all about making profit. The next year, the resort was hosting around sixty different non-profit organizations, and were squeezing us to pay the full rental price on the housing, food, etc. The previous administration was giving us a great

deal because of the money we were bringing in, but we couldn't afford to pay the full rates, so we got squeezed out.

We ended up moving around the country a little bit. We went to Arizona State University for three years, we went to Cincinnati Conservatory for four years, we went to the University of Colorado in Boulder for two years, and now we've been at University of Denver for 17 years, so far. Unfortunately, this year and last year virtual, but we're still doing it.

The institutes always struggled to make enough money to break even. At first, we thought that since there were no other brass seminars like this, that we were going to get a lot of people. I know you didn't want to get into too much budget stuff, but anybody can put on a successful festival if they have unlimited money, right?

You could screw up a lot of times, and still afford the best artists and still come out fine.

I asked myself, "what do I want to build here? What would be the greatest two-week brass program you could ever get?" That determined what we were going to do and the faculty we wanted. The best players from orchestras like Chicago, Los Angeles, Boston, New York, those groups, which meant that they wanted to be paid well, as they should. We're all getting principal Chicago Symphony salaries for those two weeks, which we really couldn't afford, but otherwise you're not going to get those guys. They have to take a week or two off at no pay to go out and do this, so they wanted the same amount of money.

I factored that in and then thought we need some guest artists in addition to Summit Brass. We invited Phil Farkas and Arnold Jacobs, the big-name guys – the biggest names you could get. Sometimes they'd be there for just a day or two, but we

added five or six people each summer as guests. We paid a ton of money for them and all their expenses, of course – airfares, rental cars, condos and the food.

What I did, was I made a program that I thought was going to be just spectacular. What brass player wouldn't want to go to this thing? I assumed we were going to get hundreds and hundreds of people. Our goal was to get at least two hundred people. We never got there the first year, and it was even less the second year. I thought the second year would be even better than the first, because the word was going to get out and we would be able to spend more money, but we got fewer people. Even though we spent more, we made less, so we lost money. The first year we lost money, and even more money the second year, and that's when we realized we're going about this backwards.

I started asking, “how many people do we realistically think we can get?” As we moved around the country, we had to factor that in. Is it during the summer in Phoenix, AZ? That turned out to be a bad location mostly because of the heat. Cincinnati was OK. Boulder was nice weather in the summer, and Denver is really good. Some places you're going to attract a lot of people who just want to be there in the summer, and other places, it's the last place they want to go. We had to figure how many people can we get, figure out what the tuition is going to be, do the math and then cut it in half. We figured if we only get half of that, we will at least break even.

We started going that way and we started to do better. We didn't have as many guest artists as we once did and we trimmed the budget, although we kept paying the Summit Brass guys the same amount, but we finally got it to where it was more manageable.

I knew Rafael Mendez when I was younger. He was my boyhood idol. I had all these recordings, and I had seen him live in concerts a couple time. My senior year in high school, I went to one of his concerts and during his afternoon clinic I asked some questions. I went backstage after the clinic and talked to him, and he even gave me about a 20-minute private lesson on circular breathing, so I got to know him a little bit. In 1981, he passed away and in 1993 I had a doctoral student who wanted do their dissertation as a biography on Mendez. I said, “well, we’ll have to talk to his sons to see if they would be interested in providing a lot of the information that you would need. There’s also a lot of colleagues of his you could talk to, but we could go to Los Angeles and interview his sons.”

I contacted Robert and Rafael Jr. about the possibility of my doctoral student doing this dissertation, and they said sure, but that they wanted to meet him. They were going to be in Scottsdale, AZ for a medical convention, and so we met them to get dinner. Everybody got along fine and they wanted my student to do the dissertation. We went to Los Angeles and interviewed the two sons in Rafael’s study, and the room was just full of file cabinets full of music and hundreds of awards and all kinds of instruments and memorabilia. I asked what was going to happen to all this stuff, and they mentioned that they wanted to establish a library to preserve it, so I offered to see if we could do it at Arizona State, where we had just finished a brand-new extension to the music building.

When we got back to Arizona, I spoke with the director of the school and we found a good space. It seemed about the right size for a museum. One room would hold all of these filing cabinets of music and stuff like all his original manuscripts. Mendez

composed or arranged over three hundred trumpet solos with band. I don't know if you've been on the Rafael Mendez Library website, but you'll see a lot of photos of it there.

At this point, I thought it might be a good idea to rename the Keystone Brass Institute the Rafael Mendez Brass Institute. Summit Brass actually manages the library, as everything in it is on loan from the Mendez family. They donated a lot of money to Summit Brass to organize, catalog, and run the library, so it made sense. They also donated a large sum to ASU for permanent use of the space. I told them we would rename it if they could support some scholarships and things like that, and they agreed and have been doing that since 1993. It has really stabilized our budget each year.

We've done thirty-five of these institutes now, with seventeen in Denver, so we have a real good expectation of how many people we're going to get every year. We base our budget on pretty realistic numbers and now we always come out a little bit ahead, or at least break even for seventeen years now.

DC: Generally speaking, one hundred-fifty participants is now the number you expect for people to show up on campus?

DH: A good year is one hundred-fifty, a bad year around a hundred – usually, it's somewhere in between. That works out pretty well. Each participant can be in two groups, usually a large and a small. It might be in a brass quintet or horn quartet plus a brass choir. If we have one hundred-fifty, then what happens is we have to form more ensembles, which means faculty are now going to have to do more coaching. However, there may not be enough new extra ensembles for everybody to coach an extra one, so I have to ask who is willing to do one more. Obviously, they get paid extra, so most faculty are happy to do it.

You also have to worry about running out of rehearsal spaces if the number of participants rises too much, so we like the numbers that we're at now. It seems like we've done it enough times that it's pretty stable.

DC: In terms of staffing for the event, is that something where you offer scholarships to students if they can help run some of the operations side of it, or do you hire out for that?

DH: When we were in Keystone and a lot of other years up to the time of Denver, we would offer full-tuition scholarships for work-study. Students would come and they would either work before the conference, helping with registrations and set up, or they would do it on the spot. They could do stage management for different concerts, or library work checking out music, and so forth. We usually had about twenty work study students.

Now, The Denver Brass which is a twelve-piece large brass ensemble in Denver, actually runs it. My job now is to get the faculty lined up, get them contracted, and get them there. We give them an allowance for their travel and rental car. A lot of them double up with another faculty member on rental cars. I take care of the travel, hotel, and hiring at Summit Brass, and I work with the bookkeeper to get all the checks written. As far as the institute goes, it's really all through Kathy Brantigan now, the president and founder of The Denver Brass. They also pay their administrator, Becky Wilkins, who does the administration for The Denver Brass, and then runs the Rafael Mendez Brass Institute in the summer. They have all the other people in The Denver Brass there that work it too. They may have one or two work-study students, but mainly the members of the ensemble are the ones who are doing the work. They're just volunteering to do it

because they love doing it. They do joint concerts with us, serve on the faculty along with us to coach groups, we do a lot of panel discussions, so on and so forth.

That's taken the burden off of me as far as running the logistics of it. I do oversee the advertising for the Institute, so I get the magazine ads made up and put in the magazines, and Becky Wilkins comes up with a flyer that we send out digitally to everybody we can. It's worked very well for this last seventeen years there, and everybody hopes and expects it to stay there a long time.

DC: The location seemed to play a big part when you were talking about the development of the Institute.

DH: Yes. You could fly to Phoenix, but people say "Phoenix in July? It's 120 degrees outside. No way." For the same reasons, you don't want to go to Miami or Houston in the summer. Denver seems to be a real good place for it, because the weather is beautiful and it's a big airline hub for that part of the country.

DC: Would you say that you start planning for it pretty soon after the previous festival?

DH: As we're finishing one, we're already talking to the Lamont School of Music administration about reserving space for the next summer so we can get all of the rooms squared away. They put on a lot of summer conferences, so we want to get a hold of that same week.

DC: We already discussed the partnership with DU and The Denver Brass, but does the institute ever partner with instrument companies?

DH: We don't now, but we used to when we were in Keystone, and also in Arizona. The Yamaha Corporation used to sponsor an ensemble competition, which was

for groups between three and six players. Most of them are quintets, obviously, but you know, we had other types of ensembles – brass trios, horn quartets, and so forth. They sponsored the annual competition, which had some pretty hefty cash prizes. We got the benefit of approximately fifty people coming there to compete that probably wouldn't have come. We got their tuition money, but Yamaha paid the prize money. We saw that Yamaha got a lot of publicity out of it, which worked well.

We also had Conn sponsor a solo competition which also had a large cash prize, both for the overall winner, but also smaller prizes for each instrument. Again, we got a lot of people entering. Now, we found that that competition didn't seem to make any real profit for us, because it's just single individual people coming in to play. We provided pianists that they could hire and rehearse with, but all these people would have come anyway, so the number of students didn't increase. It didn't make any money for Summit Brass, but it was still a nice feature and it didn't cost us anything.

When we moved to Cincinnati, those two competitions stopped. When we went to Denver, we did have exhibits for a few years, maybe five or six years. Then they stopped doing it. I think it might have just stopped being cost-effective for them to bring all of that gear there. Denver Brass eventually made the decision that we weren't going to do the instrument exhibits anymore, really. I think they have one day of exhibits, but it's really small, they just set it up in the lobby of the music building. I think they charge a very nominal fee, and the only people that exhibit there are three or four local music stores. Maybe a couple of composers publish their own music, so they have an exhibit there, and The Denver Brass sell all their CDs and shirts and other things.

DC: A follow-up questions would be if you use the companies to help with the budget for some of the faculty, to see if they can cover some of their expenses?

DH: No, we've never done that. We talked about it, but I had been sponsored by Yamaha and Shires and they would support me a little bit. But really, Summit Brass was covering everything already, expenses and their compensation. A lot of the players didn't want to ask their company for these favors. They'd rather them support them for something that couldn't afford to have them in. It's possible that some of the Summit members – because I know a lot of them are signed with various companies – are asking for help, but they don't tell me about it, and it's none of my business. [laughs]

DC: We discussed that the number of guest artists dropped once you had re-examined the budget. Are there still people coming in for a few days?

DH: Occasionally. We brought in Bobby Shew one year to play on an album with us. We paid him what we could, plus his hotel and airfare, and Yamaha pitched in for that, as well. We've brought in a few other people, like Dr. Richard Cox, who is a famous performance psychologist. He's a very good friend of Summit Brass and Denver University folks. He used to live in Denver, and we would bring him in to give music seminars about the psychology of performance. Every two or three summers we will bring him back. He comes for a very nominal fee, and we pay his hotel and airfare, but he might be the only somewhat regular guest.

One year, we brought in Eric Ewazen to be a composer-in-residence for the week. We made an album – a live concert CD – that year, which included his Symphony for Brass. He didn't conduct it, but he was there for that performance. He was also on a

faculty recital and played piano with a lot of the faculty who were performing some of his music. Overall, we just kind of stopped doing it mainly because of the budget.

DC: Just a couple more questions, if that's OK. The first one would be, how does the long-term vision, when you were starting, affect the short-term planning?

DH: I was always a big dreamer. I would have a one-year plan, a five-year plan, and a twenty-year plan in my head. It always changed because of the financial problems we had before the relationship with the Mendez family, but we're fine with it running its own course now. I don't think we'll ever go back to a two-week Institute.

I still have big plans for Summit Brass to tour again, but the economy is so tough for large ensembles to tour, it's just not feasible right now. We probably played at a hundred and fifty cities around the country. We did a European tour for two weeks and have eleven CDs. So, hopefully we'll be able to do more of that soon.

APPENDIX E

TRANSCRIBED INTERVIEWS WITH FACULTY OR ARTISTS

E.1 (via Email) – Dr. Kenneth Johnson, Trombone Faculty – Brass Institutes of Virginia

Dakota Corbliss (DC): How do you preferred to be contacted when your services are being request for an event?

Kenneth Johnson (KJ): Email is my preferred method – it gives me time to carefully read what's required and look back later.

DC: How do you determine if accepting the invitation is the right choice for you? Compensation, relevance, outside recommendation, etc.

KJ: At this stage in my career, there isn't much I say no to. I am willing to do something for free or for a low fee if I feel it will benefit me through resume building or skill acquisition. If there is a lot of time/travel, those considerations will play into whether or not I take part.

DC: Are there any red flags you look out for when determining whether to be a part of an event?

KJ: Reputation, primarily. If I know there is a history of not treating employees well or a history of not paying agreed rates, that will determine whether or not I participate. I taught at one festival where I was compensated, but because I was contacting a TA about it, the exact amount I made was less than I originally thought.

DC: What are the things that you value the most in terms of your overall happiness during your residency?

KJ: My experience with the students and experience with the other faculty determine my happiness. I typically learn at a residency just as much as, or more, than the students. Seeing other great faculty teaching and interacting with each other and student always benefits me, as well as the experience I gain from teaching new students. Other than feeling I've gained a lot from the experience, being treated with respect by other faculty and directors factors into my overall happiness with my experience.

DC: In general, what things do you expect to be included for your residency (meals, travel, lodging etc.)? Has that always been the case?

KJ: I've never participated in an event where the meals, travel, and lodging were not included (or covered in the fee). If they weren't, I would expect an additional fee to cover it. If there wasn't enough money to cover it and I believe in the event/cause, I would be willing to absorb the cost.

DC: What are some things that you'd expect to be asked to do as a guest artist/faculty, but rarely ever get the request/chance?

KJ: In order to be asked to be a guest artist/faculty, having skills that you aren't asked to provide is a given. Skills I have that are used less often are video editing, social media, website development, scheduling, arranging, and conducting. These are skills anyone trying to freelance should currently have, so it makes sense that they aren't always needed, as a number of faculty could provide them.

DC: In your experience, what is something that most, if not all, events can be better about with regards to their relationship with their guest artists/faculty?

KJ: Including faculty in the decision-making process and better delegations of tasks. Having large meetings is a must, so that leaderships knows what their faculty are capable of and willing to do for them. In my experience, faculty are always willing to do more than they are asked, and proper delegation would be beneficial for faculty and leadership.

E.2 (via Email) – Jean Laurenz, Trumpet Faculty – Brass Institutes of Virginia

Dakota Corbliss (DC): How do you preferred to be contacted when your services are being requested for an event?

Jean Laurenz (JL): Email

DC: How do you determine if accepting the invitation is the right choice for you?

JL: Compensation, relevance, outside recommendations, etc.

Tenure prestige/can advance my career (all situations), people involved (if it's a residency), artistic satisfaction (this comes first if it's a gig), compensation (all situations)

DC: Are there any red flags you look out for when determining whether to be a part of an event?

JL: When I lived in Boston, I used to check the Union website for banned ensembles (that are supposed to pay union wages but don't). I look at the living/sleeping situation if it is a multi-day event, and I look at the schedule.

DC: What are the things that you value the most in terms of your overall happiness during your residency?

JL: Positive social interactions, great art (programming/concept), inspiring teaching (if applicable).

DC: In general, what things do you expect to be included for your residency (meals, travel, lodging, etc.)? Has that always been the case?

JL: I'm at the point where I expect travel and lodging (solo rooms, not shared). I expect meals if there aren't places to eat within walking distance but usually places provide a stipend if there are.

DC: What are some things that you'd expect to be asked to do as a guest artist/faculty, but rarely ever get the request/chance?

JL: The most important thing for me is actually just time to hang out with faculty. I'd rather do that than play more solo parts. I won't skimp on sleep so if the work lasts deep into the night/starts early it often feels like there isn't time for a quality hang. Some of my favorite musical experiences of all time were at festivals when there was lots of great work happening, but also plenty of free time

DC: In your experience, what is something that most, if not all, events can be better about with regards to their relationship with their guest artists/faculty?

JL: Not overworking the faculty.

E.3 (via Email) – Dr. Peyden Shelton, Trumpet Faculty – Brass Institutes of Virginia

Dakota Corbliss (DC): How do you preferred to be contacted hen your services are being requested for an event?

Peyden Shelton (PS): I prefer being emailed mostly, but a phone conversation is also acceptable.

DC: How do you determine if accepting the invitation is the right choice for you? Compensation, relevance, outside recommendations, etc.

PS: I would be lying if compensation wasn't a part of my thought process, but in my current position as an Assistant Professor (Pre-Tenure) I am trying to acquire as many research opportunities (performance, masterclasses, lectures, etc.) as possible. There is always a priority for events that are outside my home state (Utah) and my region (the mountain west). Those events have more "weight" on my reviews for tenure. Most often, if I can break even with compensation (at this point in my career) I am happy to be a part of any project.

DC: Are there any red flags you look out for when determining whether to be a part of an event?

PS: I try to see who other faculty are, what past experiences with artists have been, is there a national reputation for this organization, is the compensation appropriate for the work I am doing, and are they organized and logical for the expectations of my service they are paying?

DC: What are things that you value the most in terms of your overall happiness during your residency?

PS: I always enjoy logical flow of a schedule with appropriate rehearsal, downtime, rest, and organization. These elements are often overlooked when planning a residency. The artist often gets put under a lot of pressure for quick and unrelenting services back to the organization. In order for the organization to get the best out of the artist, they should plan to have time for them to "rest" and have mental/physical breaks between events – especially if the event is culminating in a major performance. Plan to have rehearsals/dress rehearsals not on the same day as the concert or have extensive teaching/playing on the day of the main events.

DC: In general, what things do you expect to be included for your residency (meals, travel, lodging, etc.)? Has that always been the case?

PS: I like to have lodging, meals, and travel be a minimum. Again, in my current position as a Pre-Tenure faculty, I have access to funding at my institution that will support things like travel to cut down on costs for the host organization. This funding does stop once I gain tenure, but it does help to have it now to allow for more frequent travel. My honest expectation would be travel, lodging, one super nice meal with organizers and slight compensation (that can be used for smaller meals). I know that I cannot expect that at my current level (reputation). Those factors are often not offered. I usually end up sleeping on couches at a faculty member's home and having to do everything in a single day.

DC: What are some things that you'd expect to be asked to do as a guest artist/faculty, but rarely ever get the request/change?

PS: Private lessons for students if they are interested, interacting with donors or board members, public relations events (TV spots, Radio, etc.)

DC: In your experience, what is something that most, if not all, events can be better about with regards to their relationship with their guest artists/faculty?

PS: Being able to support them financially during their time at an event. This means being able to provide full compensation for their efforts to work with their students/organization. Providing lodging, travel, meals, ample rehearsal, and downtime between events, etc.

E.4 (via Email) – Briana Engelbert-Vogt, Euphonium Faculty – Brass Institutes of Virginia

Dakota Corbliss (DC): How do you preferred to be contacted when your servicers are being requested for an event?

Briana Engelbert-Vogt (BEV): Phone call; follow-up email with details.

DC: How do you determine if accepting the invitation is the right choice for you? Compensation, relevance, outside recommendations, etc.

BEV: Will I learn from this experience? Will I make a positive impact on young people? Will I get paid enough money to justify being away from my family? Do I get to play with cool cats?

DC: Are there any red flags you look out for when determining whether to be a part of an event?

BEV: Yes. As woman in a predominantly male field, sexual harassment is always a concern. I make sure the organizers/leaders are good people before accepting.

DC: What are the things that you value the most in terms of your overall happenings during your residency?

BEV: Music, food, hang with colleagues.

DC: In general, what things do you expect to be included for your residency (meals, travel, lodging, etc.)? Has that always been the case?

BEV: Travel, lodging... meals depending on the length of residency. This was not always the case; early on I accepted any and all offers.

DC: What are some things that you'd expect to be asked to do as a guest artists/faculty, but rarely ever get the request/chance?

BEV: Continued mentorship to participants after the event/residency concludes.

DC: In your experience, what is something that most, if not all, events can be better about with regards to their relationship with their guest artists/faculty?

BEV: Communication and realistic expectations! I can handle any and all changes as long as they are communicated in a timely manner. As for the expectations, I mostly see offers that oversell what they can comp/provide. I prefer when folks undersell and over-provide.

APPENDIX F

TRANSCRIBED INTERVIEWS WITH PARTICIPANTS

F.1 (via Email) – Z. Cougar Conley, Participant – Brass Institutes of Virginia

Dakota Corbliss (DC): When determining which event is the best fit for you, what are some of the things you look for?

Z. Cougar Conley (ZC): The two most important factors into deciding an event are the quality of the faculty/staff and the amount of opportunities the event offers. There are two components that go into the quality of the faculty/staff. First, and more obviously, is the skill level of the faculty/staff on their respective instruments and as musicians, both solo and within an ensemble. In addition to this, and arguable even more important, is the faculty/staff's ability to work as a team and with the participants. Is the faculty authentic, passionate, caring, kind, and dedicated to ensuring the best possible experience for the event's participants? Do the personalities of the faculty/staff mesh well together and ensure that they are having fun running the event? Does the faculty/staff have a lot of positive energy? The answers should be yes. If I see these qualities in a staff, it makes me more inclined to want to be a part of the event and to give the event my all.

The amount of opportunities an event has to offer is also an important factor. There should be enough to make the event fresh and exciting and not too monotonous. I want to be able to take in as much as I can and learn a lot. It has to balance that with not crossing the line into having too much to offer as well. If I feel like I'm missing out on

things, or if I feel stressed trying to make a lot of different things work, that event might not be the best fit.

DC: Does cost heavily influence whether you attend a festival?

ZC: Absolutely. There are a number of events that I have blatantly not been able to consider because of the negative financial impact that attending would have on me.

DC: How do you determine if your time at the event was successful/worthwhile?

ZC: First of all, if I have learned a lot. This can include learning personal practice strategies, rehearsal techniques, and other ideas that I can incorporate into both my playing and my teaching. Second of all, I consider an event successful and worthwhile if I have managed to forge a lot of positive new relationships while attending. This includes both amongst the faculty/staff and amongst my fellow attendees. These can strength the benefits associated with having attend the event for years to come.

DC: What are some things about events that you attended that have left you not wanting to return/ regretting attending?

ZC: Some events have not been good at engaging with its participants. At some events, I have felt no strong desire to really throw myself into all of the opportunities the event had to offer, which left me feeling no strong attachment to the event itself. There was not a good enough attempt to make the opportunities provided by the event seem worthwhile.

DC: What are some things that have made you excited for the next installment?

ZC: The relationship I made at the event and knowing that many of those people were returning as well are one of the best things about returning for another installment. Getting a chance to see people I haven't seen in a year and have fun learning and making

music with them again is such an amazing feeling. A healthy mix of opportunities that were fun in the past and new opportunities that seem equally rewarding or worthwhile also has made me excited for new installments of the event.

DC: In general, what is something that most, if not all, event can be better about with regards to their relationship with participants?

ZC: Making each individual participant feel like a real part of the event is the ideal goal. Every participant should feel welcomed, valued, and at home. Their concerns should matter the most, and everything should be done to meet every participant's concerns as much as possible. Making a participant feel like the event is as invested in them as they want to be invested in the event is a critical factor in return rate and deeming the participation in the event successful. This can include the faculty/staff's attention to each participant, the relationships formed between participants, and the balance of work and relaxation allotted for in the event.

F.2 (via Email) – Leif Atchley, Participant – Brass Institutes of Virginia

Dakota Corbliss (DC): When determining which event is the best fit for you, what are some of the things you look for?

Leif Atchley (LA): The Clinician/s. If it's someone with an outstanding reputation, overwhelmingly important in their field, or their projects/achievements interest me, I'm absolutely in because their perspective may add something to my bag-o-tricks or may lead to new insight. Sometimes, it's just important to have seen that person do her/his thing. This is still my first criteria even if the topic they are presenting on isn't that relatable because it's about the person. If I know the clinician(s) personally or have seen

them speak before, I might consider attending a different session just to make sure I'm getting the most diverse bang for my buck.

Relatable Event Topic. I have so many projects and interested that I balance at any given time, and when I find an event topic that lends itself to one of those things, I'm in.

DC: Does cost heavily influence whether or not you attend a festival?

LA: I am a second-year masters student, steeping in debt, bills, two jobs, among other things... yes. As it should be. There's so much free knowledge online, real studying to do in one's own degree or band program that music camps/events/festivals are extreme luxuries and for the devout and developed student, a harmful distraction/derailment.

DC: How do you determine if your time at the event was successful/worthwhile?

LA: Valuable/Applicable/New Knowledge. Professional Connections. Inspiration. Did I walk away with more than I bargained for? Did I enjoy myself?

DC: What are some things about events that you attended that have left you not wanting to return/regretting attending?

LA: To return:

- Great information – “That’s it” moments
- Entertaining/Engaging Presentations – Slightly above boring.
- Beautiful/Inspiring Environment – “The camp was great, but having lunch under that old oak tree was so peaceful” or “Yeah, the camp was cool, but the music building was...depressing.”
- Relevant topics- Did I fit in with my peers? Was the repertoire interesting?
- Camp is over, now what? – Hard to explain

- What's available to students outside the camp?
- Active online?
- Faculty doing things/staying relevant and interesting?
- Active advertising?
- "This one was great... but wait until the next one!"

To not return:

- Poor Planning – More professionally known as a 'Screw-it' attitude (bad schedules, bad signs, bad organization, bad classroom/ensemble management, bad part assignments/copies/distribution)
- Disrespect – If any student is treated unfairly, rudely, or flippantly, I'm out.
 - This includes being politically correct when addressing students, mindful of disabilities and situations, and liberal in politics of identity.
- Bad clinics or clinicians – Don't 'fill a seat'
 - Bad player but great teacher – don't let them play.
 - Bad teacher but great player – don't let them teach.
 - Bad player and teacher – don't hire them.
- Non-inspiring environment – Do the water fountains work? Can I walk down the hallways without brushing against other students? Are there enough practice rooms? Are ALL usable rooms of high quality?

DC: What are some things that have made you excited for the next installment?

LA: Clinician/Performer line-up. If the location is closer. As a young student, knowing that coming back puts me in a better 'position' in the camp (higher chair placement, a counselor role, or just more respect because I know the ropes).

Knowing that the quality will be awesome because of my experience last time.

DC: In general, what is something that most, if not all, events can be better about with regards to their relationship with participants?

LA: From being a student and a clinician/counselor myself:

- Structure is important in both establishing guidelines of behavior (for younger students), facilitating learning at all levels.
- Everything at the camp needs to be free. If tuition doesn't cover everything (snacks, meals, lessons, shirts, programs) you're not doing right by your students by squeezing them for more money that they didn't and shouldn't plan to spend/have and, worse, you're taking them out of the bubble-like world of music and wonder that you're trying to build for them.
- Staff-wise, everyone needs to be on the same page about everything.
 - The schedule: inside and out
 - Camp procedures
 - Locations of rooms/building
 - Format of programs
 - How to take over for each other (maybe not give the same class, but have something of equal value to offer), just in case
 - Who does what administratively – everything from registration to making copies – have a plan
- Own one's role as a clinician

- If kids aren't paying attention, it's your fault for not being interesting enough.

You are being paid to impart information, but how can you make it – and I mean the entirety of your presentation – fun, engaging, interesting, and interactive.

F.3 (via Email) – Caroline Earnhardt, Participant – Brass Institutes of Virginia

Dakota Corbliss (DC): When determining which event is the best for you, what are some of the things you look for?

Caroline Earnhardt (CE): Faculty, age-range of participants, mission statement, location, cost

DC: Does cost heavily influence whether or not you attend a festival?

CE: Yes, oftentimes I will first check the tuition amount, look for any available fellowships/scholarships, and then determine from there whether or not I can afford this festival.

DC: How do you determine whether or not your time at the event was successful/worthwhile?

CE: I determine whether or not an event was worthwhile by the connections I made, the standard held for participants, standard held for the faculty and staff, exposure to multiple types of musical settings, ideas absorbed, and the event's general level of care and effort for the participants.

DC: What are some things about events that you attended that have left you not wanting to return/regretting attending?

CE: Lack of organization/effort on the festival's behalf and level of students.

DC: What are some things that have made you excited for the next installment?

CE: Anticipation for the next installment by faculty, the idea that the event is going to continue to expand, friendships made.

DC: In general, what is something that most, if not all, events can be better about with regards to their relationship with participants?

CE: I believe that festivals can typically hold a higher musical and professional standard for their participants.

F.4 (via Email) – Alex Hunter, Participant – Brass Institutes of Virginia

Dakota Corbliss (DC): When determining which event is the best for you, what are some of the things you look for? Does cost heavily influence whether or not you attend a festival? How do you determine whether or not your time at the event was successful/worthwhile? What are some things about events that you attended that have left you not wanting to return/regretting attending? What are some things that have made you excited for the next installment? In general, what is something that most, if not all, events can be better about with regards to their relationship with participants?

Alex Hunter (AH): There are a few things that I will look at when planning to attend an event/festival. The cost is a big factor to me because I don't have a whole lot of disposable income, so affordability, or the option of financial aid is always a plus! I also like to look into events that I have heard about from past participants. Event/festival coordinators can tell you what they hope you'll get out of their particular program; however, you'll know what people actually got out of it by talking to past participants.

For me, a successful event/festival is one that inspires me to keep getting better, whether that is because of the new friendships, musical instruction, or just having a good time. I think that these experiences play into whether we enjoy something a lot more than

just the content. I want to come out of a festival feeling refreshed and inspired to keep moving forward. These experiences also just make me want to come back to a festival and participate again.

I have been fortunate to not have had many bad experiences, but I have seen times where it seemed that the faculty cared more about their image than the growth of the students. These festivals are put on for the students and to help them improve. The faculty is there to help and provide instruction, insight, and mentorship. It's a give-and-take for both the faculty and the participants because everyone has something to bring to the table. I feel that this culture is very positive at FredBrass. There's no power dynamic between the faculty and the participants. You guys are really just trying to be good people and good mentors. All of the faculty puts the students before themselves and it shows. That's what brings me back!

APPENDIX F

DEGREE REQUIRED RECITAL PROGRAMS

DMA Degree Required Solo Recital 1



UNIVERSITY OF
SOUTH CAROLINA
School of Music

presents

DAKOTA CORBLISS, *horn*

in

DOCTORAL RECITAL

with Winifred Goodwin, *piano*

**Monday, October 28, 2019,
7:30 PM • Recital Hall**

Concerto for Horn (1750)

- I. Allegro
- II. Largo
- III. Vivace

Johannes Neruda
(1708-1780)

Sonata for Horn and Piano (1800)

- I. Allegro moderato
- II. Poco adagio, quasi andante
- III. Rondo – Allegro moderato

Ludwig van Beethoven
(1770-1827)

Horn-Lokk (1972)

Sigurd Berge
(b. 1980)

Intuitions for Horn Quartet (1997)

- I. Poco allegro
- II. Larghetto espressivo
- III. Presto

Kazimierz Machala
(b. 1948)

Featuring Cor4
Madison Ray
Samuel Hay
Tristan Burns

Mr. Corbliss is a student of JD Shaw. This recital is given in partial fulfillment of the requirements for the Doctoral of Musical Arts degree in Performance.

DMA Degree Required Solo Recital 2



UNIVERSITY OF
SOUTH CAROLINA
School of Music

presents

DAKOTA CORBLISS, *horn*

in

DOCTORAL RECITAL

with Winifred Goodwin, *piano*

**Monday, March 2, 2020
6:00 PM • Recital Hall**

Sonata for Horn and Piano (1939)
I. Mäßig bewegt
II. Ruhig bewegt
III. Lebhaft

Paul Hindemith
(1895-1963)

Élégie for Horn and Piano, Op. 168 (1957)

Francis Poulenc
(1899-1963)

8 Pieces for Clarinet, Viola, and Piano, Op. 83 (1910)
I. Andante
V. Rumänische Melodie
VIII. Moderato

Max Bruch
(1838-1920)

Matthew Castner, *saxophone*

Variations sur une Chanson Française (1954)

Marcel Bitsch

Mr. Corbliss is a student of JD Shaw. This recital is given in partial fulfillment of the requirements for the Doctorate of Music degree.

DMA Degree Required Solo Recital 3



UNIVERSITY OF
SOUTH CAROLINA

School of Music

presents

DAKOTA CORBLISS, *horn*

in

DOCTORAL RECITAL

**Candidate for the Doctor of Musical Arts Degree
in Performance (Horn)**


RECORDING PROJECT

Armenia (2009)	Sam Pilafian (1949-2019)
I. Liberation	
II. Identity	
III. Lament	
IV. Kef Time	
Alien Loop de Loops (2015)	Howard J. Buss (b. 1951)
Waterscapes (2005)	Ken Davies (b. 1944)
Zylamander (2011)	Russell Pinkston (b. 1949)
Soundings (2013)	James Naigus (b. 1987)
Manhunt (2020)	Graeme Rosner (b. 1998)
The Crux (2014)	Derek Ganong (b. 1988)
	Arr. Dakota Corbliss

Featuring Vice City Brass
Dr. Derek Ganong, *trumpet*
Buddy Deshler, *trumpet*
Dakota Corbliss, *horn*
Will Baker, *trombone*
Michael Minor, *tuba*

Mr. Corbliss is a student of JD Shaw. This recital is given in partial fulfillment of the requirements for the Doctoral of Musical Arts degree in Performance.

DMA Degree Required Chamber Recital



UNIVERSITY OF
SOUTH CAROLINA
School of Music

presents

DAKOTA CORBLISS, *horn*

in

A DOCTORAL RECITAL

Candidate for the Doctor of Musical Arts Degree
in Performance (Horn)

RECORDING PROJECT

Trio for Trumpet, Horn, Trombone (2004)
The Pharaoh's Funeral
Flying Carpets
Skill Level 2/ EASY: Just Follow Instructions...

Dr. Derek Ganong, *trumpet*
Dr. Kenneth Johnson, *bass trombone*

Daniel Schnyder
(b. 1961)

Outdoor Warnings (2020)

Featuring
Matthew Castner, *alto saxophone*


Ben Morris
(b. 1993)

Quartet No. 3 (1992)

I. The Sooners
II. The Homesteaders
III. The Ghost Town Parade
IV. Finale

Featuring Cor4
Madison Ray, *horn*
Tristan Burns, *horn*
Samuel Hay, *horn*

Kerry Turner
(b. 1960)



UNIVERSITY OF
SOUTH CAROLINA
School of Music

Suite (12 Duets) for Tuba and Horn (1978)

I. Jauntily
II. Lento
III. Briskly
IV. Waltz
V. Allegro
VI. Muscularly
VII. Brightly
VIII. Andante
IX. Somberly
X. Dolce e rubato
XI. Lullaby
XII. Energetically

Samuel Ambrose, *tuba*

Alec Wilder
(1907-1980)

Mr. Corbliss is a student of JD Shaw. This recital is given in partial fulfillment of the requirements for the Doctoral of Musical Arts degree in Performance.